

ART IN AMERICA

AN ILLUSTRATED QUARTERLY MAGAZINE

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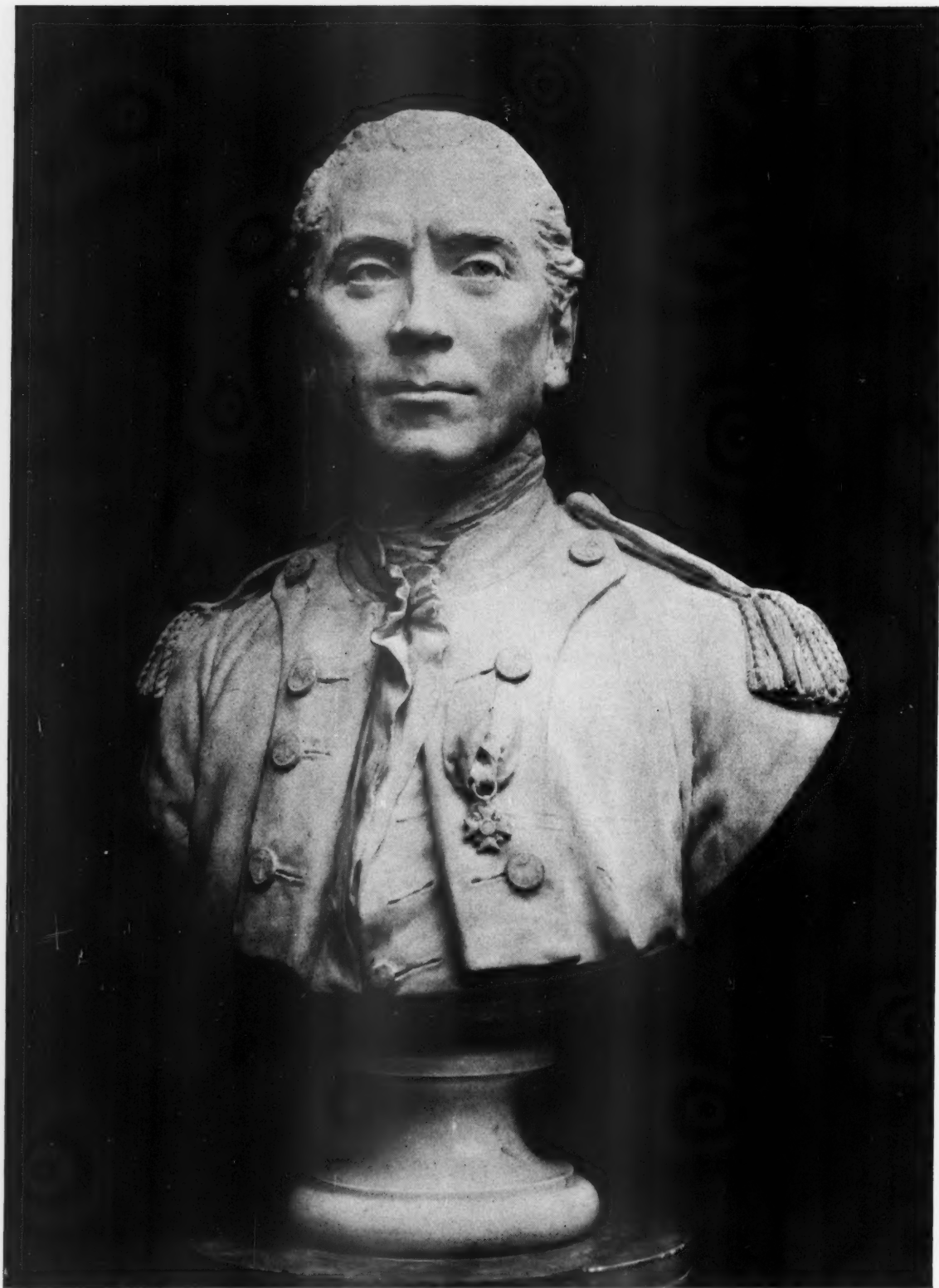
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JEAN ANTOINE HOUDON: JOHN PAUL JONES
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ART IN AMERICA

AN ILLUSTRATED QUARTERLY MAGAZINE

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A MARBLE BUST OF JOHN PAUL JONES BY JEAN ANTOINE HOUDON

BY GEORG PUDELKO
Paris, France

Translation by RUTH LANGNER

The fame of his rashly brave victorious battles against a stronger foe preceded Admiral Paul Jones (born 1747) to Paris. His bold attacks on the harbors and frigates of his former country, England, during the American Revolution, in 1778, had haloed his name with the glory of a champion of freedom. The Paul Jones epic had overpowered Paris before the actual person ever set foot in the French capital. The universal ferment of the ideas of Rousseau, Diderot, and Voltaire, fighting as they were for age-old yet eternally new human ideals, also made for the enthusiastic reception accorded him. In him, the forceful condottiere of the sea, they saw a hero of humanity in the ancient Roman Republican sense, and a symbol of their burgeoning freedom. Shortly before his arrival in Paris in 1779¹ we read, "The famous Paul Jones is awaited with enthusiasm and impatience. The Queen has recently said that she herself wishes to attach a warrior's plume to his helmet."

¹*Metra, Correspondance Secrete*, Sept. 5, 1779. Vol. VIII, p. 288.

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We are scarcely astonished that the foremost sculptor of the day, Jean Antoine Houdon (1741-1828) was commissioned to make a portrait bust of him immediately after his triumphal reception. The order came from the Freemason Lodge of the "Neuf Soeurs," the outstanding intellectual centre of Paris at the time. Baron Grimm was soon able to write²: "The intrepid Paul Jones has been here (in Paris) several weeks. The Lodge of the Nine Sisters, of which he is a member, engaged Mr. Houdon to make his bust. The portrait is another masterpiece worthy of the chisel which seems destined to consecrate to immortality illustrious men in every walk of life." The terracotta bust of colored, tinted plaster, was exhibited in the 1781 salon.³ It is at present housed in the National Academy of Design in New York.⁴

Greeted as a national hero by Congress in Philadelphia on his return (Nov. 27th, 1781), Paul Jones undoubtedly promised copies of the bust to admirers of his. During a second stay in Paris, we read in his letters written in 1786-88, he ordered several casts which he then gave to his friends, among them Jefferson, Washington, Robert Morris, Franklin, Lafayette, d'Estaing, and Baron Grimm. Only one of these casts, originally in the possession of General Irving, can be identified today: it is now to be found in the Academy of Fine Arts in Pennsylvania. Another piece of unknown origin is in the collection of Mr. C. H. Taylor in Boston.⁵ Both busts, like the original in New York, bear the signature and date: Houdon f. 1780.⁶

The reappearance of the marble bust of Paul Jones, which I am happy to announce here for the first time (frontispiece), must be hailed as a re-discovery of extraordinary importance. The marble portrait is part of the collection of Monseigneur le Duc de Nemours, into whose family's posses-

²Literary correspondence of Grimm and Diderot, Paris, 1880. Vol. XII, p. 394; also Vol. X, p. 285. Paul Jones was inducted into the Lodge July 1, 1779.

³Catalogue of the Salon: No. 261 — P. Jones, Plaster Bust tinted the color of terracotta. The bust must have been put there in the spring of 1780.

⁴Compare chief authorities: C. H. Hart and E. Biddle, *Life and Works of J. A. Houdon*, Phila., 1911, p. 125 ff, and Georges Giacometti, *La Vie et l'Oeuvre de J. A. Houdon*, Paris, 1929, Vol. II, p. 98 ff; Ferner, Louis Reau, *Houdon*, Paris, 1930, p. 123; Elise Maillard, *Houdon*, Paris, 1931, p. 48 f; H. Dierks, *Houdon's Leben und Werke*, Gotha., 1887, p. 125.

⁵Account of various sorts in letters of Paul Jones on busts intended as gifts in Hart and Biddle, op. cit., p. 131, where the example in New York is considered to have come from General Irving. Giacometti, op. cit., speaks of twelve casts being finished. In one place he calls the piece in New York the original bust, in another as the cast given to Jefferson. The piece in the Taylor collection was originally in the old Boston Museum. The piece originally in the Biron collection, now in the Pierpont Morgan collection, seems apochryphal since it has neither signature and date nor epaulettes.

⁶The first casts made about 1786-7 also bear the date of the original bust.

sion it came directly from King Louis Phillipe. It bears the signature and date: Houdon f. 1780.⁷

We know Houdon's method of working. As an exact observer of nature he felt the actual presence of the living person in each realistic detail and hence he was the first of his time to revive a method which died with the Renaissance, the taking of life masks of his subjects. With the exact image of the person before him, and the exact measurements of the subject taken from life, he proceeded to turn the image into a work of art. He frequently started with the creation of a plaster bust, as we do, and then carried out his conception in marble. So it is possible that the marble bust was made two or three years later than the date, 1780, the date of the original conception, would lead us to believe.

Our bust shows Paul Jones in an admiral's uniform, the military service cross presented him by Louis XVI on his breast.

Houdon is praised for raising individuals into types in his portraits. The great and observant psychologist who reaches the deeper being of his model will always lay bare the spiritual and intellectual essence of every person. In the bulldog features of Paul Jones, Houdon has perpetuated the ideal type of the fearless heroic fighter with an impact, power, and fascination attained by no other sculptors except those eternal idealizations of the condottiere in Donatello's equestrian statue of Gattamelata and Verrocchio's Colleoni. And it was the art of the early Renaissance and ancient Rome which Houdon studied as shining models during his student days in Italy.

The free, keen gaze, the slightly brutal cheeks and chin, the firmly modelled lips, and the forceful, jutting nose characterize the poised individual of great will-power. His frank, natural, magnanimous nature speaks directly to us. We begin to read this remarkably attractive face as though it were a "Biography without words" and learn of the pride which may intensify to vanity, of stern mentality softened by a sense of humor, of the interest in spiritual and cultural problems which made the brilliant conversationalist, Paul Jones, one of the most beloved men in society and at court. But all these individual traits — and many more — are harmonized in a perceived unity, in the Admiral's character as a whole which the sculptor's artistic imagination conceived, and we have the beauty of a unified and significant personality.

Houdon has achieved a union of the characteristic and ideal, a wedding of the realistic and stylized. An antique grandeur of conception ennobles

⁷The measurements (without the later pedestal) are 0.70 m. by 0.50 m. I am particularly obliged to Mr. Jean Schmit for his gracious permission to reproduce his photograph of the bust.

the work without sacrificing the least treasure of the living form. The strong spiritual concentration finds its correlate in plastic pregnancy. In this period of his most important work Houdon exchanges his earlier and relatively loose style of expression for a heightened form-idiom in the purely plastic sense, lively detail, be it orders, epaulettes or buttons, forms a harmonious part of the complete rhythm of the sculptural whole and plays its part in the organic and plastic structure. The slightly rippling surface of the skin which seems to breathe, as the cloth beneath which one senses the living body vibrates with the infinitely delicate flow and ebb of emotion. So strongly is the eye satisfied *a priori* by inner form that the epidermis of the plastic pattern achieves a continuous tension.

Last but not least is the light, whose functional significance in animating the plastic, Houdon calls into play, which keeps the surface a constant play of light and shadow, leaping into a staccato rhythm over the ruffled jabot, flowing serenely over the soft surfaces of lace and uniform. And the light also, just as in late Greek plastics, is what gives the illusion of shining pupils to the finely chiseled eyes. One is reminded of an interesting sentence in a letter of Baron Grimm's which describes Houdon's bust of Moliere: "M. Houdon is perhaps the first sculptor who has known how to model eyes. The eyes are full of life due to a light effect so ingeniously managed that de Greuze himself, seeing the bust for the first time, imagined the eyes were made of enamel or some other material."⁸

After further adventures in Russia, Paul Jones died in Paris in 1792 and was buried in the St. Louis cemetery for foreigners. Systematic searches, begun in 1899, finally led to the rediscovery of the grave. The mortal remains of the Father of the American Navy were transferred in solemn triumph to the United States in 1905 and were carried to their final resting-place at the Naval Academy at Annapolis. One incident is proof to pious posterity of the astounding greatness of Houdon's work. In order to identify the body of Paul Jones with absolute certainty they compared the forms of the deceased's head with those of the bust. There was an almost perfect correlation between the masses of the work of art and its original.

As a scrupulous observer of nature Houdon adhered with realistic exactness to the idiosyncracies of the model. Being a psychologist he knew how to unveil the entire spiritual and mental content of an individual in his facial formations. But as a synthetic artist he raises the naturalistic details to a monument and image of the personality on to that plane of eternal serenity which is common to all great works of art.

⁸Cfr. Giacometti, *op. cit.*, p. 101, with the reprint of an article from *L'Eclair*, a newspaper, issue of July 12, 1905.

Among these masterpieces we must place the marble bust of Paul Jones, created in those fruitful years when the artist gave us the lineaments of Rousseau and Voltaire for all time, and shortly before he, as the foremost French artist, was called to America to make a statue and a bust of Washington. Beside these he modelled portraits of Thomas Jefferson, Robert Fulton, John Barlow and Lafayette. We may see the bond between the new continent and France in a symbolic light. Houdon's busts have something of the spirit of the epoch which proclaimed the rights of the individual and a new ideal of liberty and humanity whose shining symbol was the Revolution. We are reminded of Renaissance art by the inner pathos, the epic conception, the heroic viewpoint of Houdon's work. His portrait bust of Admiral Paul Jones is unsurpassable evidence and renewed witness to that artist's outstanding skill as a portraitist. His works have bequeathed us the most magnificent sculptured biography of all time.

THE FLAGELLATION OF ST. ENGRACIA
BY BARTOLOMÉ BERMEJO

BY DIEGO ANGULO IÑÍGUEZ
Seville, Spain

The scene of martyrdom (Private Collection, Madrid, Fig. 1) takes place in an interior with two apertures in the background: a small window with circular pieces of glass and a door opening inward. The hall is much less deep than that which serves as a setting for the *Death of the Virgin* in the Museum of Berlin (Fig. 2), and in particular it lacks the complications of perspective in the Berlin picture, where the two apertures are found at the side and result in as many zones of light. The door that leads directly to a landscape in the *Death of the Virgin* illumines the foreground where the story itself is told, whereas in the background the light penetrates through a window situated at a great height. Bermejo, with almost a Dutch feeling for the painting of interiors, has placed within the room of the *Dormition* a lamp of glass which, hanging from the ceiling, shines forth strongly, as it is struck by the light, against the intense color of the *baldacchino* above the mortuary bed.

The Madrid panel is much simpler. The wall of the background obtrudes

decidedly into the first plane; the only lateral wall visible appears merely in very small part; and the covering of the hall is reduced to the springing of a rib of the vault. It is easily perceived that Bermejo at this moment was not interested in problems of light and perspective to the same degree as in the *Death of the Virgin*, but nevertheless, from this point of view, the panel is at least as important as the recently discovered Benedictine saint.¹

Since the theme of the flagellation suggested the introduction of a column, the painter has imagined an arcade that is interesting for the type of capitals that support it. They are not pure specimens of the Cordovan Caliphate, and the volutes are traversed by a torus — perhaps an invention of Bermejo and of very rare occurrence; but on the other hand the capitals exhibit a double tier of smooth leaves, a faithful transcript of the *pencas* of the Hispano-Mauresque examples. They are probably capitals painted from memory but designed by a man who had often seen those of the Cordovan mosque. The pavement is of the kind familiar in Bermejo's work (as in the *Dormition*), consisting of dark and light tiles, the latter ornamented with Moorish *motifs* derived from geometry and botany; nor is there lacking the border of groups of repeated letters, which in this case are S E V A Z.

Five persons take part in the scene. The magistrate occupies a rich, wooden, Gothic throne encrusted with the marquetry that Bermejo liked to paint. In his right hand he holds a short baton, and with his left he grasps his crossed leg — an attitude permitted only to persons of elevated station and frequently encountered in Spanish painting ever since the days of the miniatures of Alfonso the Wise. His figure, however, possesses all the staidness characteristic of Bermejo's personages, and this note accentuates also the two spectators in the background, straight as the very columns of the arcade. The one next to the magistrate's throne is also typical of the painter: distinguished by square proportions and by a countenance of rectilinear and energetically delineated features, he is given an entirely frontal pose like the Santo Domingo de Silos.

The most animated personage is, of course, the executioner. The saint herself is a tranquil figure who receives with equanimity the furious blows that fall on her shoulders. The comparison of this scene with the flagellation of Christ that Berruguete painted a few years later in the retable of Avila constitutes most eloquent testimony to the parsimony and restraint of Bermejo's art. The model for the executioner seems to be the same as for the corresponding actor in the *Martyrdom of St. Eulalia* in the church of Santa Ana at Barcelona, and his posture is naturally similar. The saint,

¹*Revista española de arte*, IV (1935), 302, and Post, *History of Spanish Painting*, VII, 874.



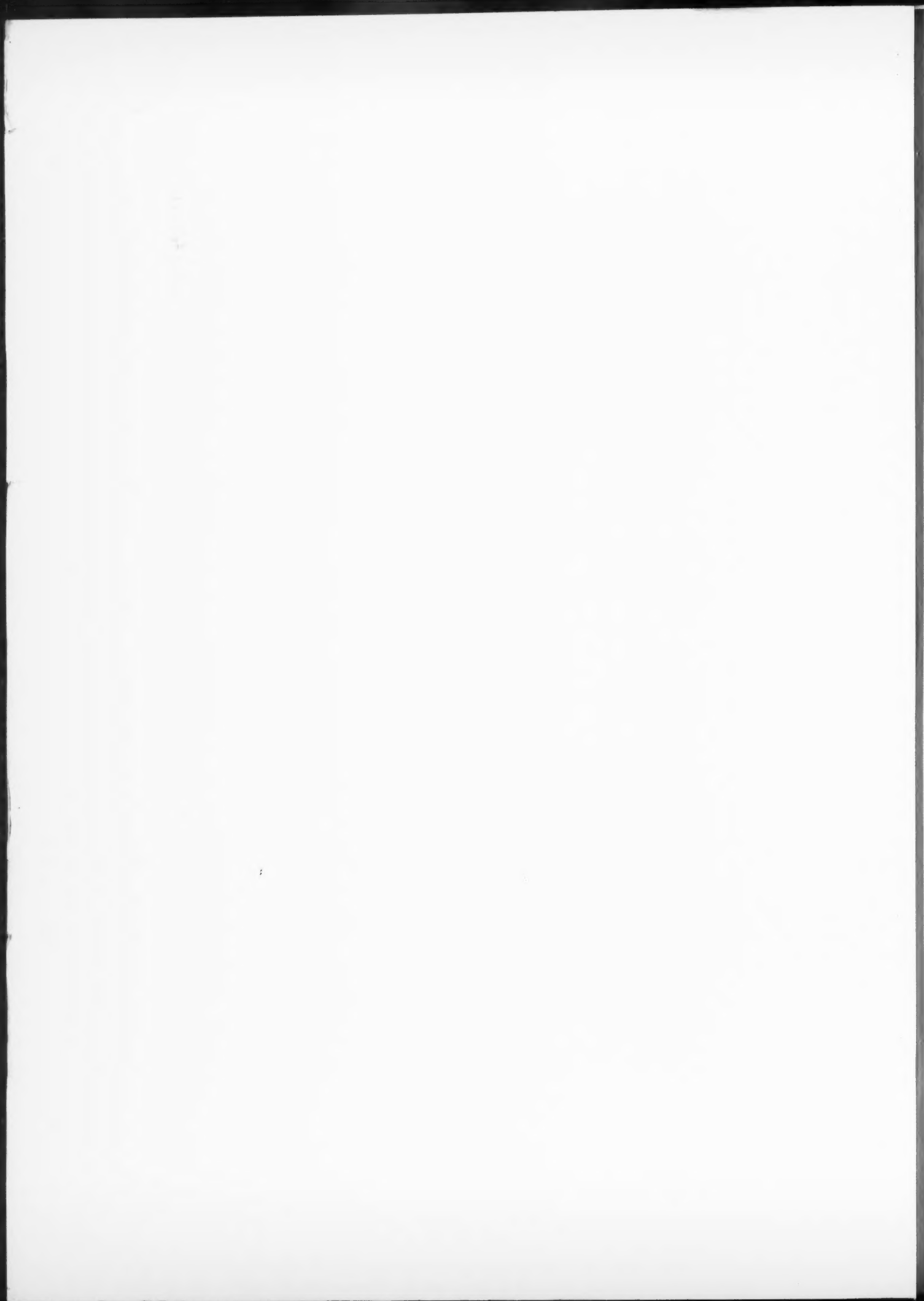
FIG. 1. BERMEJO: THE FLAGELLATION OF
ST. ENGRACIA
Private Collection, Madrid



FIG. 2. BERMEJO: DEATH OF THE VIRGIN
Kaiser Friedrich Museum, Berlin



FIG. 3. BERMEJO: ST. ENGRACIA
Fensay Court, Boston



nude to the waist and barefooted, is clad in a skirt of heavy velvet, and she wears a rich headdress surmounted by a handsome crown of gold and precious stones and relieved against a halo of concentric rings.

The style of the panel is so patent that it is not necessary to justify the attribution to Bermejo by pointing out any further analogies to his works than those already indicated, but we must call attention to certain details that permit the identification of the retable of which it formed a part.

Punishment by flagellation was indeed too frequent to allow us to think of any definite feminine saint, but if we review the Cordovan master's preserved paintings, it becomes indubitable that the canonized woman here represented is the same as the one that we see on a large throne of marquetry at Fenway Court, Boston (Fig. 3). The headdress and costume are identical. It is curious also that, in place of the rayed haloes always employed by Bermejo, there is repeated in both panels the same type of concentric rings, complying probably rather with the desire of the donor than with the painter's taste. We have before us, then, with almost absolute certainty, the flagellation of St. Engracia, who, as a matter of fact, was actually tortured in this way.

Because of the above-mentioned coincidences, I do not think it venturesome to believe that both panels formed part of a single whole. Since the saint at Boston measures 1.63 by .72 metres² and the Madrid panel .92 by .52, I may suggest that the former was the centre of the retable and the latter one of the compartments at the sides, for it would perhaps be too large to have belonged to the predella (if a predella was comprised in the altarpiece).

If I am right in my contentions, we may entertain the hope that we may discover other sections of the retable, which were almost surely dedicated likewise to narrating the life of the Portuguese virgin martyred at Saragossa by order of Dacian.

The augmentation of an artist's catalogue is more agreeable than the negative task of rejecting works attributed to him, but I will take advantage of this opportunity to refer to other panels that, not without reservations on the part of some critics, have been considered Bermejo's handicraft.

The one that has more authority in his bibliography is the veronica of the Museum at Vich. Although its frontality provides certain analogies with personages of the Cordovan painter, I believe that they are due more to the iconography of the theme itself than to real correspondences in style.

Another work that in my opinion should be expunged from the catalogue

²As Mr. Post informs me.

is the nursing Madonna of the Prado signed by "Bartolomeus." Mr. Post has already and properly stated his doubts in regard to the attribution, and, taking a further step in the same direction, I am bound to say that I find it very difficult to accept the picture as a production of Bermejo. The color, the conventional and incorrect manner of drawing the Child's eyes, and the form of the hands make me think of a painter in the school of Fernando Gallego.

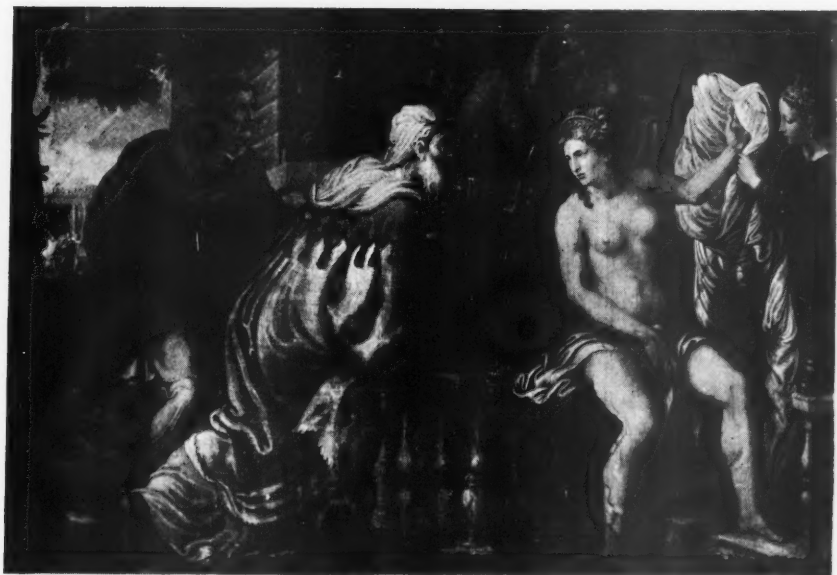
A MASTER DRAWING BY ANTONIO CAMPI

By E. TIETZE-CONRAT

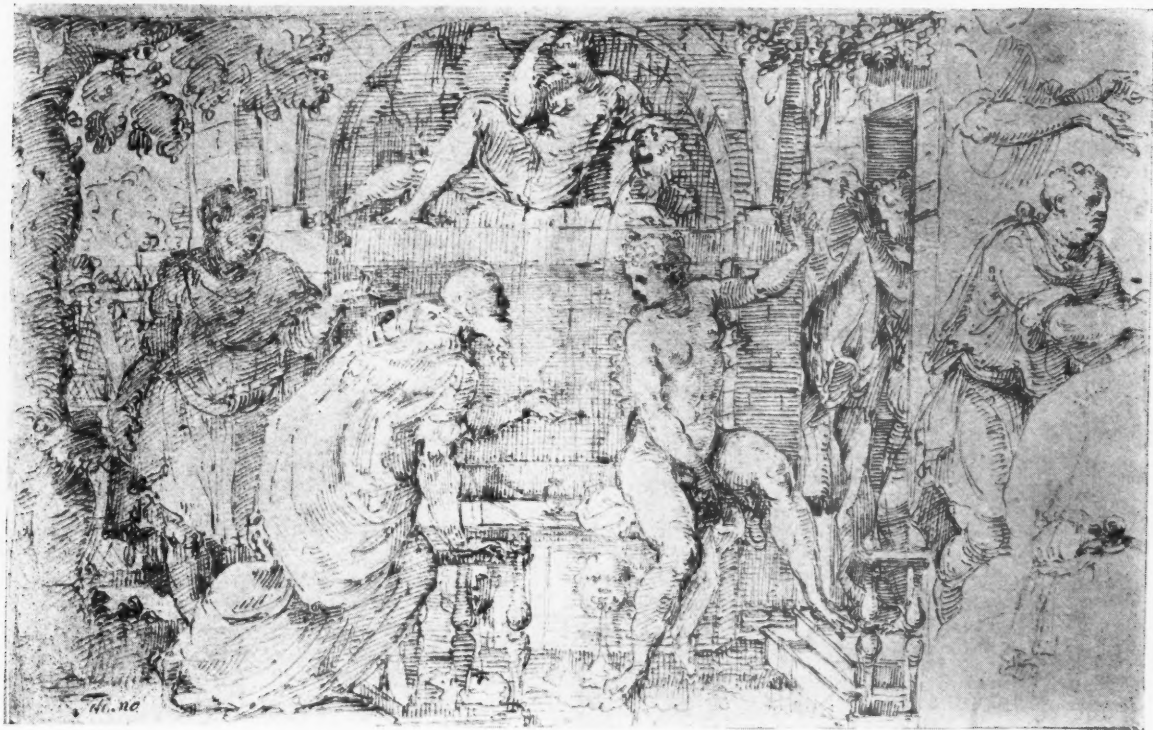
Toledo, Ohio

The drawing which I publish here for the first time — *Susan and the Elders*, pen and ink, 26 : 42 cm, in a private collection in Paris — is equally important for its high artistic qualities and for the general outlook which it opens. It shows a rare combination of invention, study and accomplishment that makes it the ideal of a drawing for every collector. One can see the planned picture and at the same time follow its building up, the artist having corrected his figures on the right margin of the sheet. Its superiority invites one to look for the drawing's author among the most famous names. The old collector who wrote "Titiano" in the left corner of the drawing had lead this way. His attribution, which is based on mere quality and perhaps also on the general composition with dominating figures in the foreground, and on the Vitelliustype of one of the old men, deserves no discussion. Nevertheless it influenced newer critics who endeavored to remain in the Venetian sphere with their attributions. They thought of Pozzoserrato or of Sustris. Others were induced by the mannered female type and by the fountain-nymph in an hemicycle behind to locate the drawing in the School of Fontainebleau. All these guesses are unnecessary as the painting for which the drawing was done exists and there is no doubt about its master. Antonio Campi's *Susan and the Elders* is hanging on the staircase of the Gallery of Brescia. It belongs to a series of eight paintings which had been executed for the Sala de' Dottori, Giudici Collegiati in Brescia about 1570. The earliest guidebooks of the city list them as paintings by Antonio Campi.

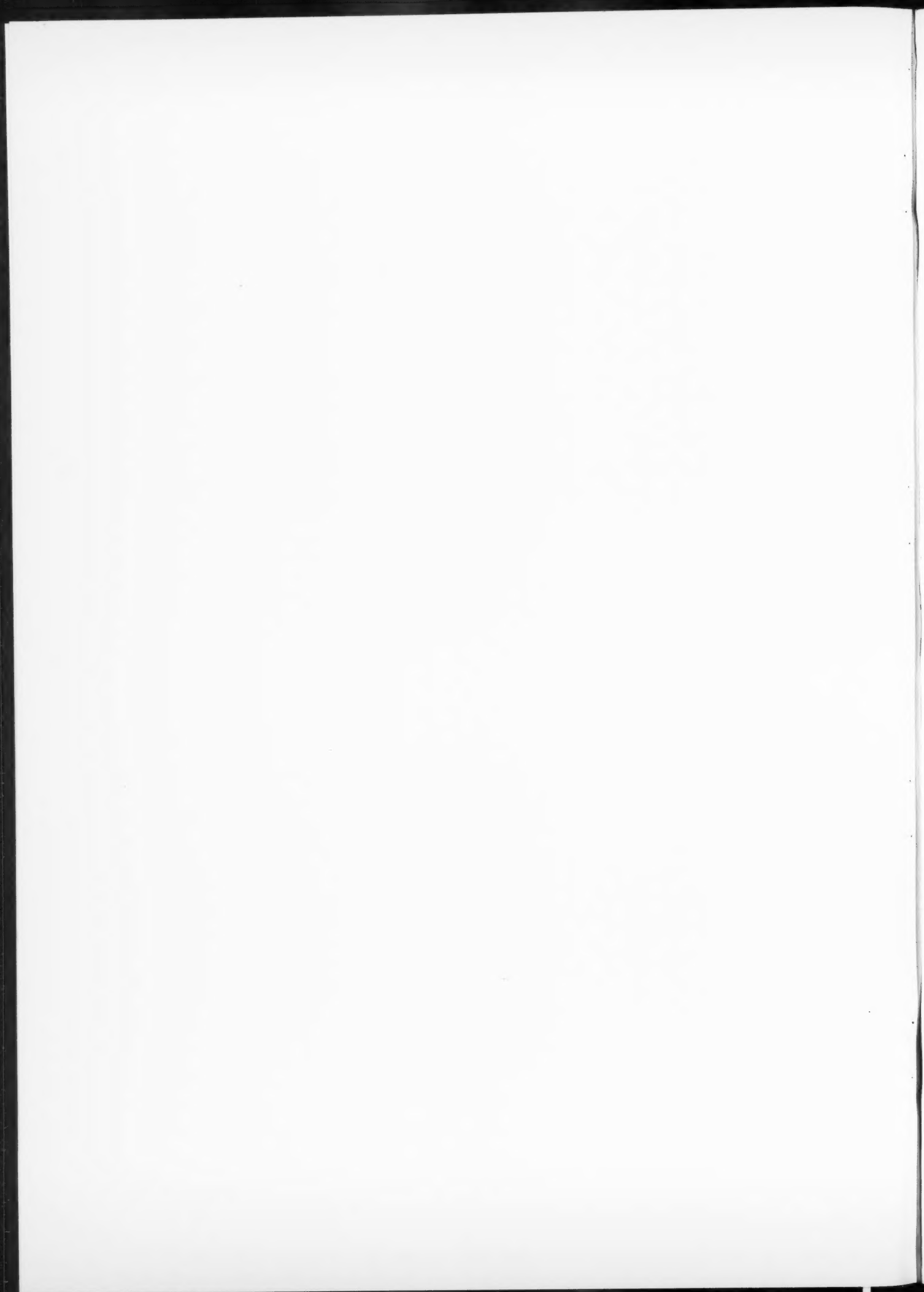
That the drawing is not a copy from Campi's painting is evident by its



ANTONIO CAMPI: SUSAN AND THE ELDERS
Pinacoteca Tosio, Brescia



ANTONIO CAMPI: SUSAN AND THE ELDERS
Private Collection, Paris



character as a sketch. On the other hand, there is no reason for presuming that Campi painted his Susan with the help of a drawing made by some other artist. For the style of ours agrees completely with another pen drawing, in the Academy in Venice, representing the *Conversion of St. Paul*, and authenticated by the explicit inscription: *di mano del Cavagliero Ant^o Campo di me Claudio padre* (by the hand of the Cavaliere Antonio Campi, my, Claudio's, father) (reproduced in *Bolletino d'Arte*, 1931, p. 74, fig. 4). There is no need to look for another draughtsman, it is the same who made the painting: Antonio Campi.

This statement may be disappointing for those who hoped to discover for this masterly drawing a great Master's name, but it is extremely interesting for everyone who desires to give the connoisseurship of drawings a better foundation. In this field the tendency to distribute all good works between the very few masters is still greater and less controlled than with paintings. For the latter there are enough secured by signatures or other documentary evidence for minor artists, while for drawings mostly destined not for the public, but for the artist alone, almost no tradition exists and therefore every arbitrariness is encouraged. It is well to remember that a drawing good enough for Titian was made by Antonio Campi of Cremona.

THE PAINTING OF RALPH EARL

WITH A LIST OF HIS PORTRAITS

BY FREDERIC FAIRCHILD SHERMAN

Westport, Connecticut

The earliest of Ralph Earl's portraits is that of his cousin, *Thomas Earl*, probably painted in the very early 1770's in Leicester, Mass. Very soon thereafter he painted the *Hon. George Wyllys* and the *Col. Samuel Talcott*, in Hartford, Conn., and in New Haven, the *Roger Sherman*, *Amos Doolittle* and, according to my belief, the *Rev. Nathaniel Taylor* and *Mrs. Taylor*, as well as the *Dr. Timothy Dwight* and *Mrs. Dwight*, portraits of whom from his hand are recorded but can not now be located. The Shaw and Woodbridge likenesses at the New London Historical Society, I can not persuade myself are from his hand. I think it more likely that they are the work of that John Earll who advertised in New Haven in 1774 and may very well have been Ralph Earl's first instructor in paint-

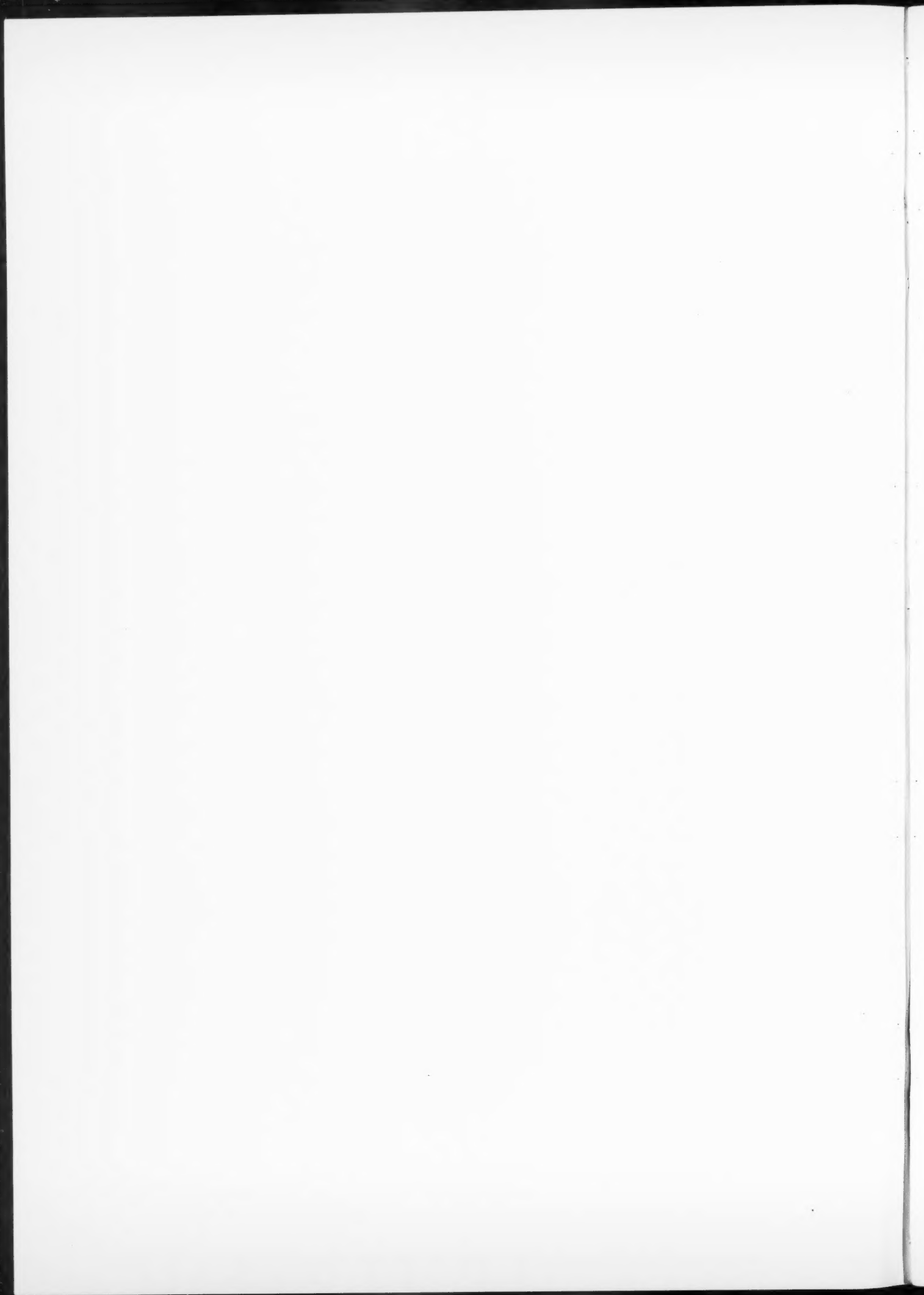
ing. These Shaw and Woodbridge canvases are so crude as to suggest the probability of their being by another and less gifted artist. The *Thomas Shaw* is greatly inferior to the portrait of that worthy by Earl of 1793, belonging to Mrs. Graham Lusk, and the Woodbridge pictures compared to his portraits of *Mr. and Mrs. Nathaniel Shaw* Woodbridge of the same date are awkward and woefully inefficient productions. My surmise is that they also are from the hand of John Earll who, if I have traced him correctly, was from a village reasonably nearby in Rhode Island, a cordwainer and never anything more than a very poor painter of the "itinerant" fraternity whose forte was probably the painting of highly colored "coats-of-arms," carriage and chair decorations, signs and similar things. If, as it seems, he may have taught Ralph Earl the rudiments of oil painting, his pupil's proficiency soon resulted in that youth's succeeding to his master's practice as a portrait painter. The canvases noted above comprise all of those Ralph Earl produced prior to his departure from this country for study abroad. None of them are either signed or dated except the *Thomas Earl* which bears a signature added by another hand many years after it was painted. Upon his return from London, late in 1785 or early in the year following, he set up a studio in New York where, meeting with no success, he was almost immediately imprisoned for debt. It was while incarcerated there that he painted the *Gen. Baron Von Steuben* which the General gave to his friend, James Duane, the first mayor of New York; the unsigned replica of the portrait which the sitter presented to Major William North, his aide-de-camp, and in 1787 the likeness of *Mrs. Alexander Hamilton*. The following year he was freed and, proceeding to Stamford, Conn., did a full-length of *Abraham Davenport*, after which he went on fifteen miles or so to Greenfield Hill, Conn., where he painted four of the *Bradleys*, *Sarah Banks* and *Gershom and Abigail Burr*. All of these canvases except the Von Steuben replica are both signed and dated and that was his almost invariable practice thereafter. The *Mr. and Mrs. Nicholas Masters* are unsigned but originally may have been both signed and dated as they evidently have been retouched or repainted and a signature and date was possibly covered in the process. The full-length *Mrs. Elijah Boardman* and the very late *Elias Perkins* are the most impressive of his unsigned work. There being several inferior portraits signed R. Earl, there has very properly arisen a measure of doubt as to their being autograph works by the artist. Bearing on this question, we must keep in mind that he habitually used canvases of generous dimensions. If it is permissible to assume that in the restricted area of a twenty-five by thirty canvas he would very likely have



RALPH EARL: MAJOR MOSES SEYMOUR. 1789
Property of Mrs. Morris Seymour, Litchfield, Conn.



RALPH EARL: THOMAS EARL. Circa 1771
Formerly Thomas B. Clarke Collection



worked at a considerable disadvantage, and a number of these smaller portraits are among those that puzzle critics and scholars today. My personal feeling is that these examples, like the *William Gilliland* and the *Samuel Stanhope Smith* are autograph works and that their obvious inferiority when compared to the larger pictures is due simply to the very significant fact that they are done in a restricted and unfamiliar size in which he was incapable of realizing anything like the artistry of the larger canvases which he favored and in which he appears to advantage.

Fortunately most of his works are dated as well as signed, for we are enabled thus to tell accurately where they were painted in almost every instance. In New Milford he painted in 1789 four canvases, in 1790 three, in 1791 one, one in 1794, and no less than eleven in 1796 — twenty in all; whereas in the neighboring town of Litchfield, but a few miles distant, he painted eleven more.

Sometime in the first half of the nineteenth century, presumably after it became the property of the State of Connecticut, where it now hangs in the State House at Hartford, the capitol, the very fine likeness of *Governor Oliver Wolcott* was entrusted to an incompetent restorer who has quite completely ruined it as may be seen from the accompanying reproductions which show the picture in its original condition, from an early photograph taken before the day of color filters and panchromatic film, and the other from a much more recent photograph showing it in its present ruined state. The face is now hard instead of handsome; all the delicate modulations of tone and value have disappeared completely and in place of them we have a few passages of color unduly heightened at the expense of an artistic triumph which is entirely obscured. The face has lost its mobility and on it the expression has been hardened to an unnatural fixity.

There is a so-called *Self Portrait* of Earl at the St. Louis Art Museum which in my opinion is neither a likeness of the artist nor painted by him. It was formerly owned by the Ehrich Galleries from whom it was purchased by the museum. Thereafter the late Mr. Walter Ehrich personally admitted to me a doubt of its being either of or by Earl. Certainly the technic is not Earl's any more than is that of the *Rev. Joseph Buckminster* at the Yale Art Gallery which is also attributed to Earl.

The details from the portraits of *Mrs. Jared Lane* and *Mrs. Charles Jeffrey Smith* and the facsimile of the artist's signature I reproduce to illustrate his customary technical procedure in painting a face and the curiously formed R which is sometimes mistaken for a J, particularly if that portion of the letter to the right of the upright happens for any reason to be indis-

tinct. The *Ezra L'Hommedieu* at the New York Historical Society is an instance and has been attributed to James Earl, Ralph Earl's brother. James Earl, however, did not sign his pictures at all and from the late 1770's to 1795 he was abroad. The L'Hommedieu likeness is dated 1792. This replica and the original of it owned by Miss Katharine Lane were undoubtedly painted in New York by Ralph Earl.

The large landscape *Looking East from Leicester Hills* was painted for Colonel Thomas Denny, who lived on Denny Hill in the southeast corner of Leicester, Mass. The winding road seen in the center is the great post-road from Boston to New York, now familiarly known as Main Street. The little building just at the turn is probably the old school-house at Webster Square. The spire of the First Parish, or Old South Church in Worcester, which stood where the City Hall now is, appears rising behind a heavily wooded tract. Still further to the left and north of the Old South appears the steeple of the Second Parish Church, dedicated December 29, 1791, which then stood near the corner of Belmont and Summer Streets. Behind the Old South spire is Chandler Hill, while off to the east, near the horizon, can be seen Shrewsbury. To the extreme left and north of the Second Parish Church are the houses on Lincoln Street. This canvas, like one or two others, bears a signature in Roman capital letters and a date "1800." Both the signature and the date are later additions by another hand. The picture was painted about 1796. There was a *Portrait of a Lady* in the collection of the late Erskine Hewitt signed similarly but not dated, which curiously enough was stated in the catalogue of the Hewitt sale to have been painted in 1800. The inference is that at about that time someone was signing pictures known or thought to be by Earl in this way.

The artist's cousin, *Thomas Earl*, whose portrait is one of the earliest if not indeed the earliest of his likenesses, the son of Robert and Mary (Newhall) Earl, was born August 27, 1737, and died March 21, 1819. His portrait also bears a signature of another type. The picture must have been painted in the very early 1770's when the sitter was in his thirties. Thomas Earl was a famous gunsmith of Revolutionary days and it is reported that a gun of exquisite workmanship which he made in 1773 for Colonel William Henshaw being observed by General Washington at Cambridge in 1775, he ordered one of the same pattern. This gun the maker personally delivered to General Washington in New York, having travelled the entire distance from Massachusetts on foot, carrying it upon his shoulder.

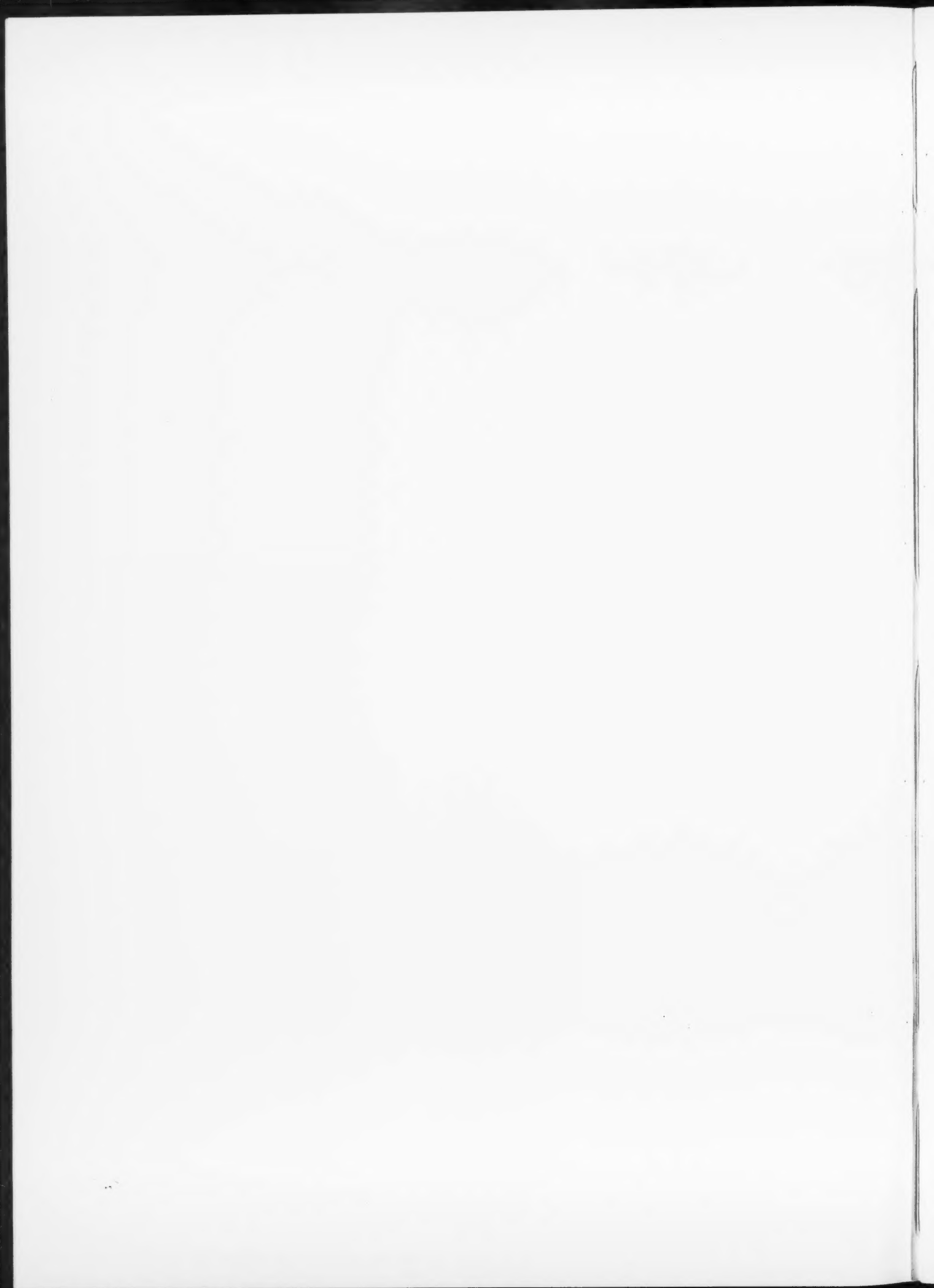
Major Moses Seymour of Litchfield, Conn., of whom Earl painted one of his most successful military portraits, a Captain of the Seventeenth Regi-

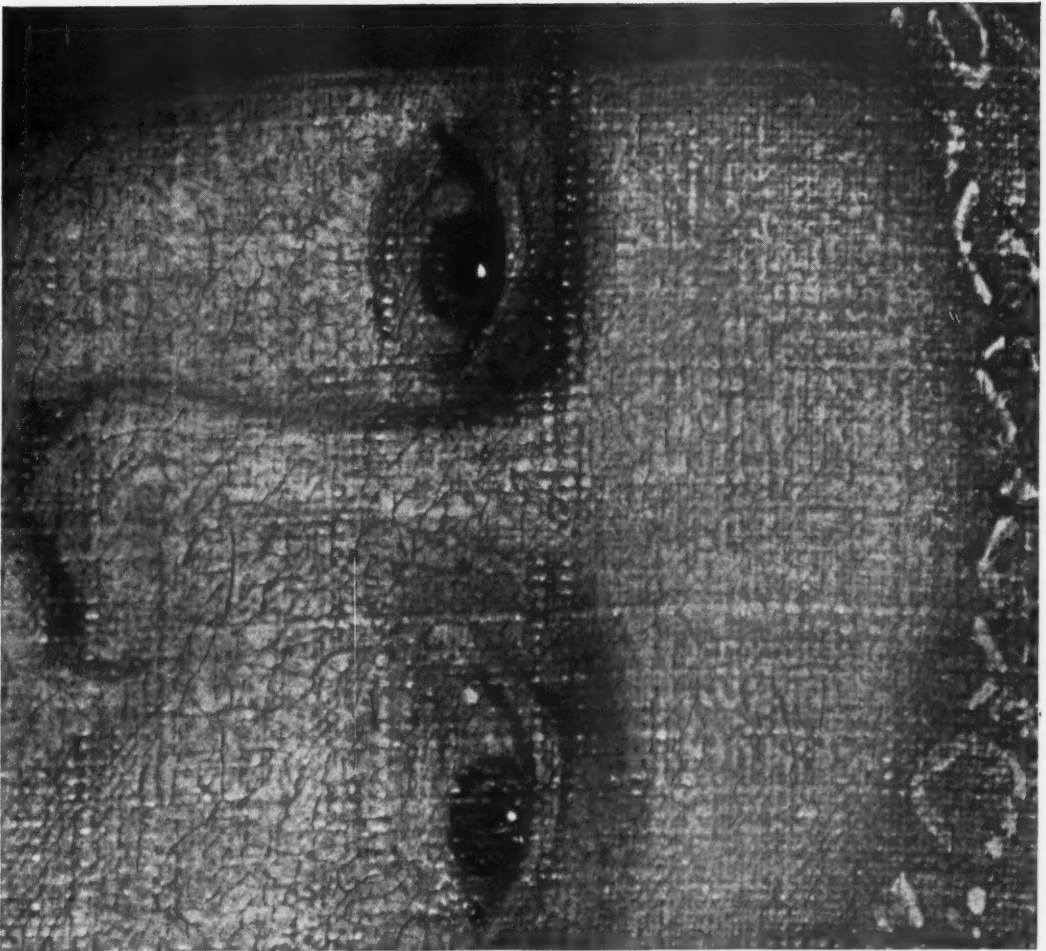


RALPH EARL: SARAH BANKS. 1788
The Connecticut Historical Society, Hartford, Conn.

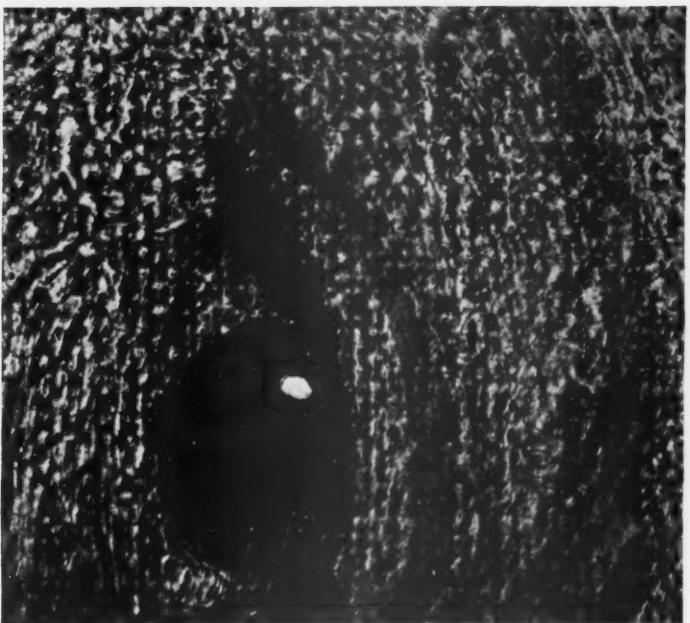


RALPH EARL: ISAAC CONKLIN. 1794
Property of Mr. F. Newlin Price, New York City

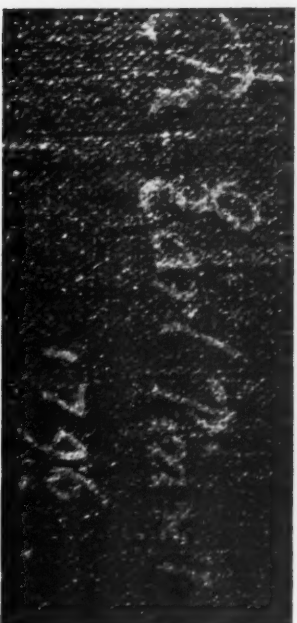


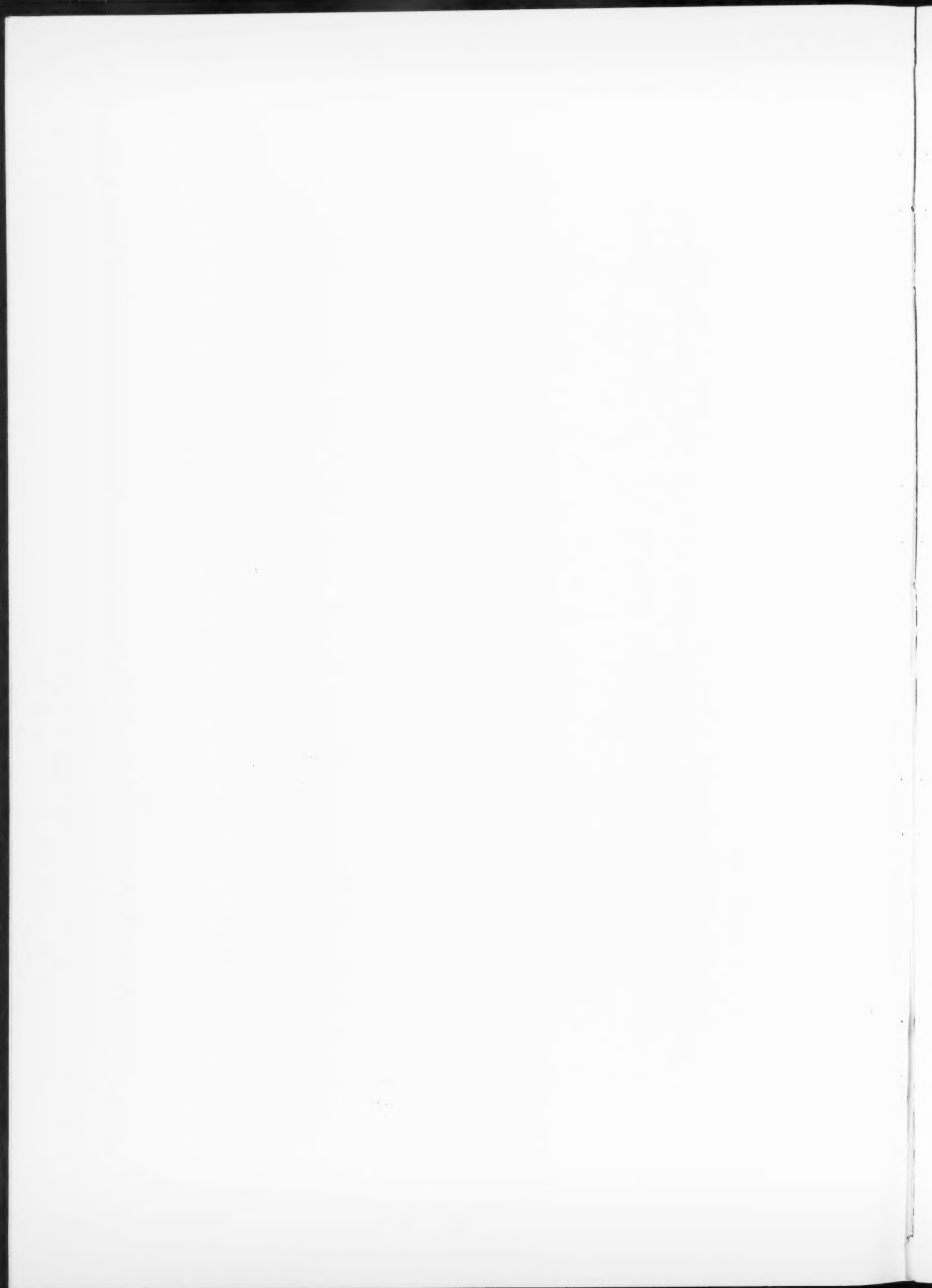


DETAIL OF PORTRAIT OF MRS. JARED LANE



DETAIL OF PORTRAIT OF MRS. CHARLES JEFFREY SMITH
SIGNATURE ON PORTRAIT OF JARED LANE, PAINTED IN 1796





ment Connecticut Line in 1775 and later Assistant Deputy Quartermaster-General and Assistant Deputy Commissary-General in the Revolutionary army, who lived until 1826, pertinaciously adhered throughout his life to the queue, small clothes, shoe buckles, with white top boots, which belonged to the style of the eighteenth century. It might be well for some of the self-styled experts who date portraits by costume to make a note of this. I may add that my friend, the late Mr. John Gellatly of New York, wore a white stock rather than a modern collar and tie even in the twentieth century.

The miniature of *Mary Ann Bacon*, born February 9, 1787, a pupil of Miss Pierce's famous school for girls in Litchfield, Conn., which is reproduced in Mrs. Vanderpoel's "Chronicles of a Pioneer School" (page 66), has every appearance of having been painted by Earl, probably in Litchfield in 1796 when she was nine years old. The ivory resembles in many particulars the *Lieutenant Augustine Taylor* at the New Milford (Conn.) Historical Society and the *Mrs. Elijah Boardman* in private possession. The likeness of *Captain John Pratt* at the Connecticut Historical Society in Hartford has the appearance of being perhaps a copy from an original by Earl. The pose is characteristic for the artist.

Earl's likenesses of children are seldom convincing portraits. Mrs. William Taylor's daughter in his representation of her and Mrs. Moses Seymour's son in her likeness are probably the best he was ever able to manage in child portraiture. The group portrait of the three Judson Canfield children offers little evidence of those elusive variations of feature and expression that distinguish personality, though in the other group of the three children of Col. Nathaniel Taylor, the two eldest at least are well defined likenesses of individuals. As for the baby daughter of Mrs. Walter Bradley in his likeness of her the portrait is almost a caricature. The older children in the *Angus Nickelson Family* are sufficiently well differentiated to constitute authentic portraiture. The *Isaac Conklin* picture, however, belongs with the really satisfactory likenesses from his hand. Quite understandably he seems, when painting an individual, to have worked with considerable more success, probably due to the fact that his attention was given wholly to the person he was picturing. The *Moses Seymour, Jr.*, in his 'teens, the *Huldah Bradley* and the *Lucy Bradley* are representative canvases in his best manner; portraits that seem, as it were, to acquaint us with living persons. A pose characteristic for the artist was, with men, a standing posture with the right arm extended, the hand resting upon a cane as in the *Walter Bradley*, on a sword as in the *General Samuel McClellan* or on a desk as in the *Senator Elijah Boardman*. It is not a very felicitous invention. He

is happier in the severe simplicity of a seated half-length like the *Sarah Banks* where the white folded fichu above the black dress builds up an impressive support for the head. Indeed this is one of the most notable of all his half-lengths. He sometimes fails lamentably in expressing the most obvious of facts and thus we have in the *Rev. Truman Marsh* a single hand supporting a large and presumably heavy volume without hardly seeming to touch it at all and certainly without any physical effort.

In all, Ralph Earl painted eighteen graduates of Yale College, two graduates of Princeton, three Signers of the Declaration, six members of the Continental Congress, three United States Senators, two College Presidents, one Governor, a Chief Justice of the U. S. Supreme Court, six officers in the Revolutionary army and two officers in the Colonial forces prior to the Revolution — truly a distinguished company to the credit of any artist.

PORTRAITS PAINTED IN AMERICA BY RALPH EARL

Question mark following the name of a town or city signifies an uncertainty; following a measurement, that it is not exact; following a date, that the date is my assumption as to the probable date of the picture.

- 1 THOMAS EARL. 1770-75? Cherry Valley, Mass. $37\frac{1}{2} \times 33$. Signed by another hand and dated "1800." *Formerly Thomas B. Clarke collection*
 - 2 ROGER SHERMAN. 1775? New Haven, Conn. $64\frac{5}{8} \times 49\frac{5}{8}$. Unsigned. *The Yale Art Gallery*
 - 3 GEORGE WYLLYS. 1770-75? Hartford, Conn. 80×52 approximately. Unsigned. *Connecticut Historical Society*
 - 4 COL. SAMUEL TALCOTT. 1770-75? Hartford, Conn. 80×52 approximately. Unsigned. *Miss Mabel Wyllys Wainwright*
 - 5 REV. NATHANIEL TAYLOR. 1774-1777? New Haven, Conn.? $48 \times 36\frac{1}{2}$.
 - 6 MRS. NATHANIEL TAYLOR. 1774-1777? New Haven, Conn.? $48 \times 36\frac{3}{4}$.
 - 7 AMOS DOOLITTLE. 1774-77? New Haven, Conn.? 36×28 . Unsigned. *Mr. Harry Stone*
 - 8 TIMOTHY DWIGHT. 1777? New Haven or Greenfield Hill, Conn.?
 - 9 MRS. TIMOTHY DWIGHT. 1777? New Haven or Greenfield Hill, Conn.?
- The two Dwight portraits are mentioned in most of the existing literature on Earl, but I have been unable to locate them.
- 10 THOMAS SHAW. 1770-77? New London, Conn. $59\frac{1}{2} \times 48$. Unsigned. *New London Hist. Society*
 - 11 TEMPERANCE HARRIS SHAW. 1770-77? Salem, Conn.? 42×33 . Unsigned. *New London Hist. Society*
 - 12 LUCRETIA SHAW WOODBRIDGE. 1770-77? Salem, Conn.? 50×41 . Unsigned. *New London Hist. Society*
 - 13 MARY SHAW WOODBRIDGE. 1770-77? Salem, Conn.? 50×41 . Unsigned. *New London Hist. Soc.*
- This group of four portraits may have been painted by John Earl from whom it is possible Ralph Earl received his first instruction in oil painting.
- 14 BARON VON STEUBEN. 1786. New York City. 50×42 . Signed and dated. *Mr. George W. Featherstonehaugh*
 - 15 BARON VON STEUBEN. 1786. New York City. $49\frac{3}{4} \times 41\frac{1}{2}$. Unsigned. Replica. *The Yale Art Gallery*
 - 16 MRS. ALEXANDER HAMILTON. 1787. New York City. $38\frac{3}{4} \times 33\frac{1}{2}$. Signed and dated. *Exhibited at the Museum of the City of New York*
 - 17 ABRAHAM DAVENPORT. 1788. Stamford, Conn. 82×55 approximately. Signed and dated. *Mrs. C. W. Davenport*
 - 18 SARAH BANKS. 1788. Greenfield Hill, Conn. $36\frac{1}{2} \times 30\frac{1}{2}$. Signed and dated. *Connecticut Historical Society*
 - 19 SAMUEL BRADLEY. 1788. Greenfield Hill, Conn. $36\frac{1}{4} \times 30\frac{1}{2}$. Signed and dated. *Mrs. E. B. Morehouse*
 - 20 MRS. SAMUEL BRADLEY. 1788. Greenfield Hill, Conn. $36\frac{1}{4} \times 30\frac{1}{2}$. Signed and dated. *Mrs. E. B. Morehouse*
 - 21 WALTER BRADLEY. 1788. Greenfield Hill, Conn. $37 \times 30\frac{1}{4}$. Signed and dated. *Mrs. E. B. Morehouse*

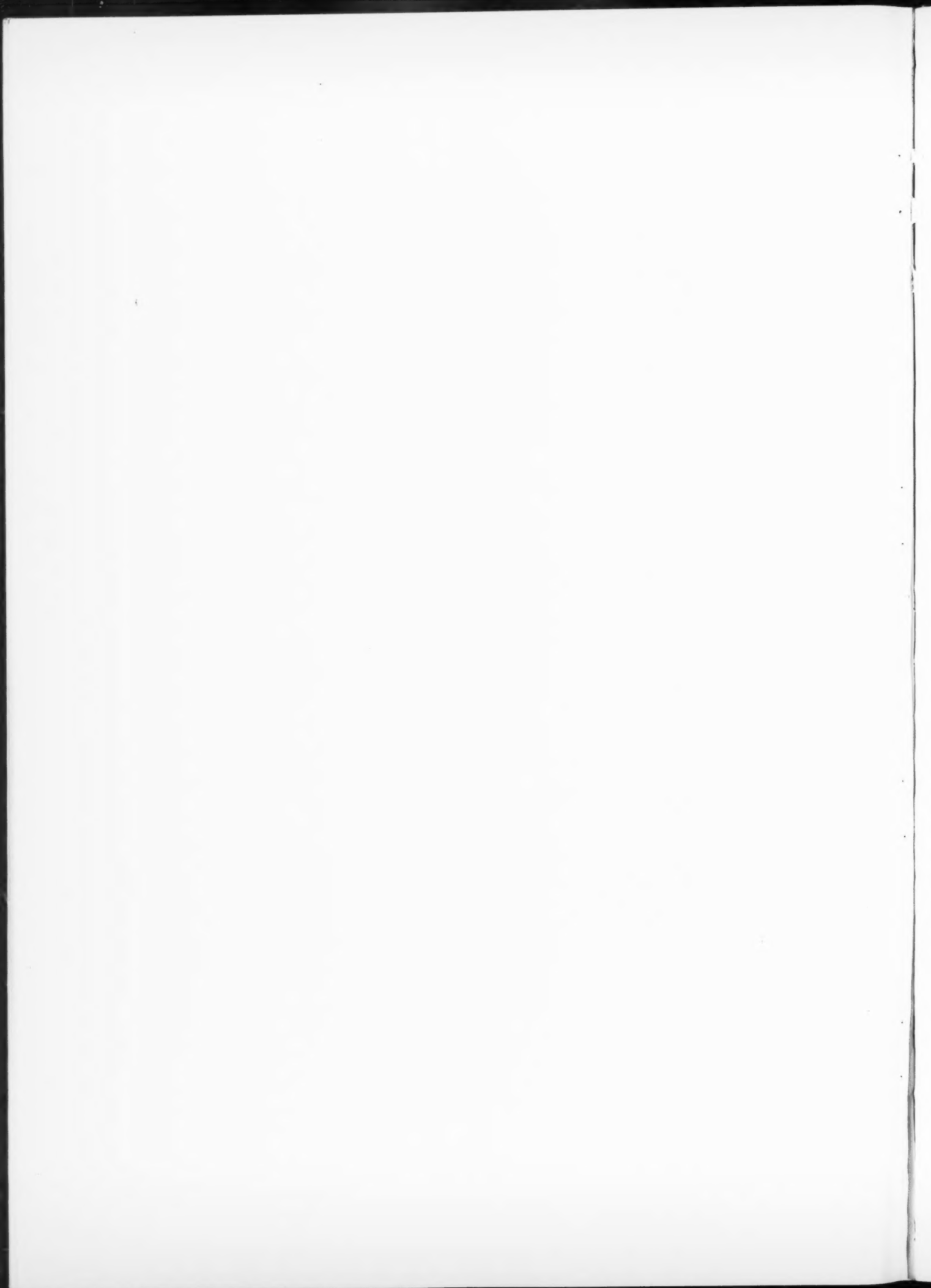


RALPH EARL: GOVERNOR OLIVER WOLCOTT. 1789
(BEFORE RESTORATION)

The State House, Hartford, Conn.



RALPH EARL: GOVERNOR OLIVER WOLCOTT. 1789
(AFTER RESTORATION)



- 22 MRS. WALTER BRADLEY. 1788. Greenfield Hill, Conn. $36\frac{3}{4} \times 30$. Signed and dated.
Mrs. E. B. Morehouse
- 23 GERSHOM BURR. 1788? Fairfield, Conn.
- 24 ABIGAIL BURR. 1788? Fairfield, Conn.
- 25 OLIVER WOLCOTT. 1789. Litchfield, Conn. 53×43 ? Unsigned. *State House, Hartford, Conn.*
- 26 MRS. OLIVER WOLCOTT. 1789. Litchfield, Conn. 53×43 . Unsigned. *Mr. Roger Wolcott*
- 27 MARIANNE WOLCOTT. 1789. Litchfield, Conn. 46×34 . Signed and dated. *Mr. Roger Wolcott*
- 28 MAJOR MOSES SEYMOUR. 1789. Litchfield, Conn. $48 \times 35\frac{1}{2}$. Signed and dated.
Mrs. Morris Seymour
- 29 MRS. MOSES SEYMOUR. 1789. Litchfield, Conn. $47\frac{3}{4} \times 36$. Signed and dated.
Mrs. Morris Seymour
- 30 MOSES SEYMOUR, JR. 1789. Litchfield, Conn. 48×36 ? Signed and dated. Original
unlocated. *Copy owned by Mrs. Morris Seymour*
- 31 CLARISSA SEYMOUR. 1789. Litchfield, Conn. 48×36 . Signed and dated. *Mrs. Morris Seymour*
- 32 REV. JUDAH CHAMPION. 1789. Litchfield, Conn. $72\frac{1}{2} \times 51\frac{1}{2}$. Signed and dated.
Litchfield Historical Society
- 33 MAJOR DANIEL BOARDMAN. 1789. New Milford, Conn. 82×55 . Signed and dated.
Mrs. William Murray Crane
- 34 ELIJAH BOARDMAN. 1789. New Milford, Conn. $83 \times 51\frac{1}{2}$. Signed and dated.
Mr. C. Boardman Tyler
- 35 MRS. ELIJAH BOARDMAN. 1789. New Milford, Conn. $85\frac{5}{8} \times 56\frac{3}{8}$. Unsigned.
Mrs. A. Henry Mosle
- 36 ESTHER BOARDMAN. 1789. New Milford, Conn. 43×32 . Signed and dated.
Mr. William S. Tyler
- 37 WILLIAM GILLILAND. 1789. New York City? Signed and dated. *New York Hist. Society*
- 38 COL. BENJAMIN TALLMADGE. 1790. Litchfield, Conn. 78×54 . Signed and dated.
Litchfield Historical Society
- 39 MRS. BENJAMIN TALLMADGE. 1790. Litchfield, Conn. 78×55 . Signed and dated.
Litchfield Historical Society
- 40 URIAH TRACY. 1790. Litchfield, Conn. $84\frac{3}{4} \times 59\frac{1}{4}$. Signed and dated.
Litchfield Historical Society
- 41 COL. WILLIAM TAYLOR. 1790. New Milford, Conn. $48\frac{3}{4} \times 38$. Signed and dated.
Museum of Art, Buffalo, N. Y.
- 42 MRS. WILLIAM TAYLOR. 1790. New Milford, Conn. $48\frac{3}{4} \times 38$. Signed and dated.
Museum of Art, Buffalo, N. Y.
- 43 REV. NEHEMIAH STRONG. 1790. New Milford, Conn. $67\frac{3}{4} \times 38$. Signed and dated.
The Yale Art Gallery
- 44 COL. WILLIAM FLOYD. 1790? Long Island. $47\frac{1}{2} \times 35\frac{1}{2}$. Signed and dated. *Mrs. William Floyd*
- 45 SAMUEL WYLLYS POMEROY. 1791? Hartford, Conn. Half-length cut down from full-length.
- 46 REV. TRUMAN MARSH. 1791. New Milford, Conn. 38×34 . Signed and dated.
Museum of Art, Brooklyn, N. Y.
- 47 DR. MASON FITCH COGSWELL. 1791. Hartford, Conn. $37\frac{1}{8} \times 32\frac{3}{4}$. Signed and dated.
Mr. Ledyard Cogswell
- 48 HON. OLIVER ELLSWORTH AND HIS WIFE. 1792. Windsor, Conn. 76×85 . Signed and dated.
Wadsworth Athenaeum, Hartford, Conn.
- 49 EZRA L'HOMMEDIEU. 1792. New York City. $32\frac{1}{2} \times 37\frac{1}{2}$. Signed and dated.
Miss Katherine W. Lane
- 50 EZRA L'HOMMEDIEU. 1792. New York City. $32\frac{1}{2} \times 37\frac{1}{2}$. Signed and dated. Replica.
New York Historical Society
- 51 HANNAH GILBERT WRIGHT. 1792. Middletown, Conn.? $45\frac{3}{4} \times 35\frac{7}{8}$. Signed and dated.
Mr. Joseph W. Alsop
- 52 MARY WRIGHT ALSOP. 1792. Middletown, Conn.? $45\frac{3}{4} \times 36$. Signed and dated.
Mr. Joseph W. Alsop
- 53 THOMAS SHAW. 1793. New London, Conn. $43 \times 33\frac{1}{4}$. Signed and dated. *Mrs. Graham Lusk*
- 54 NATHANIEL SHAW WOODBRIDGE. 1793? 85×56 approximately. Full-length.
Present owner unknown
- 55 NATHANIEL SHAW WOODBRIDGE. 1793. Salem, Conn. $43\frac{1}{2} \times 33$. Signed and dated.
Mrs. Graham Lusk
- 56 MRS. NATHANIEL SHAW WOODBRIDGE. 1793. Salem, Conn. Signed and dated.
The Misses Mitchell
- 57 MRS. CHARLES JEFFREY SMITH. 1794. Long Island. $48 \times 41\frac{1}{2}$. Signed and dated.
Mr. Heathcote Woolsey
- 58 E. PLATT SMITH. 1794. Long Island. $47\frac{1}{4} \times 41\frac{1}{4}$. Signed and dated. *Mr. Heathcote Woolsey*
- 59 HULDAH BRADLEY. 1794. Greenfield Hill, Conn. $43\frac{3}{4} \times 32\frac{1}{2}$. Signed and dated.
Mrs. E. B. Morehouse
- 60 LUCY BRADLEY. 1794. Greenfield Hill, Conn. $43\frac{1}{2} \times 32\frac{1}{4}$. Signed and dated.
Mrs. E. B. Morehouse

- 61 ISAAC CONKLIN. 1794. Long Island. 34 x 24. Signed and dated. *Mr. F. Newlin Price*
 62 BENJAMIN JUDAH. 1794. New Milford, Conn. 48½ x 34½. Signed and dated *Mrs. R. F. Whitehead*
 63 THE ANGUS NICKELSON FAMILY. 1796? New Milford, Conn. 43 x 57½. Unsigned. *Mrs. Walter B. Bailey*
 64 PHILO RUGGLES. 1796. New Milford, Conn. 48 x 36. Signed and dated. *Litchfield Hist. Soc.*
 65 COL. NATHANIEL TAYLOR. 1796. New Milford, Conn. 48½ x 37. Signed and dated. *New Milford Historical Society*
 66 MRS. NATHANIEL TAYLOR. 1796. New Milford, Conn. 48½ x 37. Signed and dated. *New Milford Historical Society*
 67 JOHN, CHARLOTTE AND NATHANIEL TAYLOR, CHILDREN OF COL. AND MRS. NATHANIEL TAYLOR. 1796. New Milford, Conn. 48 x 48. Signed and dated. *Mrs. F. J. K. Alexander*
 68 JUDSON CANFIELD. 1796. Sharon, Conn. 48 x 36. Signed and dated. *Litchfield Hist. Soc.*
 69 MRS. JUDSON CANFIELD. 1796. Sharon, Conn. 48 x 36. Signed and dated. *Litchfield Hist. Soc.*
 70 HENRY, JULIA AND ELIZABETH CANFIELD, CHILDREN OF MR. AND MRS. JUDSON CANFIELD. 1796. 48 x 48. Sharon, Conn. Unsigned. *Litchfield Historical Society*
 71 SHERMAN BOARDMAN. 1796. New Milford, Conn. 48 x 36¾. Signed and dated. *New Milford Historical Society*
 72 MRS. SHERMAN BOARDMAN. 1796. New Milford, Conn. 47¾ x 36½. Signed and dated. *New Milford Historical Society*
 73 NICHOLAS MASTERS. 1796? New Milford, Conn. 48 x 36. Unsigned. *Litchfield Hist. Society*
 74 MRS. NICHOLAS MASTERS. 1796? New Milford, Conn. 48 x 36. Unsigned. *Litchfield Hist. Soc.*
 75 JARED LANE. 1796. New Milford, Conn. 47¾ x 36. Signed and dated. *Mrs. Edward P. Sharretts*
 76 MRS. JARED LANE. 1796. New Milford, Conn. 47¾ x 36. Signed and dated. *Mrs. Edward P. Sharretts*
 77 COL. SAMUEL McCLELLAN. 1797. Woodstock, Conn. 44 x 34. Signed and dated. *Dr. George E. McClellan*
 78 SAMUEL STANHOPE SMITH. 1798. New York City? 30 x 24. Signed and dated. *Formerly Thomas B. Clarke collection*
 79 ELIAS PERKINS. 1798? New London, Conn.? 80 x 52½? Unsigned. *New London Hist. Society*
 80 MRS. THEODORE SEDGWICK. Probably by Earl, but I have been unable to locate the portrait.
 81 DAVID RITTENHOUSE. 26 x 20. Inscribed on the reverse. *Formerly Erskine Hewitt collection*
 82 THOMAS BARROW. 1786. New York City. 30 x 25. *Ehrich-Newhouse, Inc.*

PORTRAITS PAINTED IN ENGLAND BY RALPH EARL

- 83 WILLIAM CARPENTER. 1779. London? Signed and dated. *Museum of Art, Worcester, Mass.*
 84 MARY CARPENTER. 1779. London? 48 x 35. Signed and dated. *Museum of Art, Worcester, Mass.*
 85 LADY WILLIAMS. 1783? London. Signed and dated. *Metropolitan Museum of Art*
 86 MRS. RALPH EARL (ANNA WHITESIDES). 1784. London. 46¼ x 37½. Signed and dated. *Amherst College*
 87 MAN WITH A GUN. 1784. London? 87 x 66. Signed and dated. *Museum of Art, Worcester, Mass.*
 88 ADMIRAL KEMPERFELT. 1783. *National Portrait Gallery, London*

PORTRAITS ATTRIBUTED BY OTHERS TO RALPH EARL

- SELF PORTRAIT. 30 x 25. *City Art Museum, St. Louis, Mo.*
 NATHANIEL GARDNER. 1798? 30 x 25. *Formerly Frank Bulkley Smith collection*
 MRS. NATHANIEL GARDNER. 1798? 30 x 25. *Formerly Frank Bulkley Smith collection*
 MOTHER AND DAUGHTER. 50 x 40. Signed by another hand. *Art Institute, Chicago*
 REV. JEREMIAH BUCKMINSTER. 35½ x 30¾. *The Yale Art Gallery*
 SARAH BLINN. 1793? *Exhibited in New York City in 1938*
 PORTRAIT OF A LADY. 30½ x 26. Signed by another hand. *Formerly Erskine Hewitt collection*
 COL. ELIPHALET DYER *Connecticut Historical Society*

COPIES OF PORTRAITS BY RALPH EARL

- MR. WILLIAM TAYLOR and MRS. WILLIAM TAYLOR. By Helen Cox. *Formerly owned by Mrs. Lee of New Milford, Conn.*
 MR. WILLIAM TAYLOR and MRS. WILLIAM TAYLOR. By Fanny Burr. *New Milford Hist. Society*
 MRS. ELIJAH BOARDMAN. By Helen Cox. *Owned by Mr. William S. Tyler*
 SHERMAN BOARDMAN and MRS. SHERMAN BOARDMAN. By Helen Cox. *Owned by Mr. William S. Tyler*
 MOSES SEYMOUR, JR. By H. Soderston, 1902. *Owned by Mrs. Morris Seymour*
 REV. TRUMAN MARSH. *Owned by Mrs. Morris Seymour*
 ABRAHAM DAVENPORT. By Seymour J. Guy. *Owned by Mr. Eugene Davenport Alexander*
 OLIVER WOLCOTT. By J. H. Lazarus, 1 April 1870. *Owned by Roger Wolcott*
 REV. NATHANIEL TAYLOR. By Fanny Burr. *Formerly owned by Mrs. Lee of New Milford*
 MRS. NATHANIEL TAYLOR. By Fanny Burr. *Formerly owned by Mrs. Lee of New Milford*
 ELIJAH BOARDMAN. By Helen Cox. *Owned by Mrs. A. Henry Mosle*



TITIAN: PORTRAIT OF PASQUALIGO
The Corcoran Art Gallery, Washington

TITIAN'S PASQUALIGO PORTRAIT IN WASHINGTON

BY HANS TIETZE

Toledo, Ohio

America's not so very outstanding share in Titian's production has been remarkably enriched within these last years. I should like to add another painting which, in spite of having been here for a very long time and bearing Titian's genuine signature, never found its recognition in the literature on the master. No book on Titian — my own included — mentions the *Portrait of a Youth* in the W. A. Clark Collection (nr. 2175) in the Corcoran Gallery in Washington, although it had been a famous work from the beginning. Ridolfi, the official biographer of the Venetian painters, lists it twice, first in the life of Titian (ed. Hadeln, I, 201) where he enumerates in the property of Signor Bortolo de Fino "Titian's portrait of the sculptor Martin, when he was a youth" and a second time in the life of Palma Giovane (ed. Hadeln, II, 201) where he speaks in the same house of "the famous portrait of the sculptor Martin Pasqualigo already mentioned in the life of Titian." That the portrait in Washington is identical with the one which Ridolfi meant is made certain by its inscription, "Martinus Pasqualigo Statuarius Venetus" and corroborated by its stylistic characteristics.

Martino Pasqualigo is a somewhat famous Unknown in the history of Venetian sculpture. He was born about 1524 and became a pupil of Leone Leoni in Milan, but came to Venice where he can be traced as early as 1544 and, a little later, in 1546 by being mentioned in a letter of Aretino to his former master Leoni. Literary and documentary evidences are all we possess concerning him; no work of art has been attributed to him. All that Thieme-Becker writes about him is that his famous portrait by Titian has disappeared, and here it is.

It must have been painted when Pasqualigo had just come to Venice. Its arrangement and brushwork resemble closely those of the portraits of the early forties: *Porcia* in Milan, *Filippo Strozzi* in Vienna, *Ranuccio Farnese* in Richmond, England, and most of all the boy in Vienna separated from the bearded man with whom he had originally formed a group. I should date the portrait of Pasqualigo who has hardly passed his "teens" as early as possible; rather 1543 than 1544, for it is completely lacking the more heroic note which Titian added to his style in his Roman period. Maybe the relining and cleaning of the painting in 1926 was not completely successful and is partly responsible for its flatness.

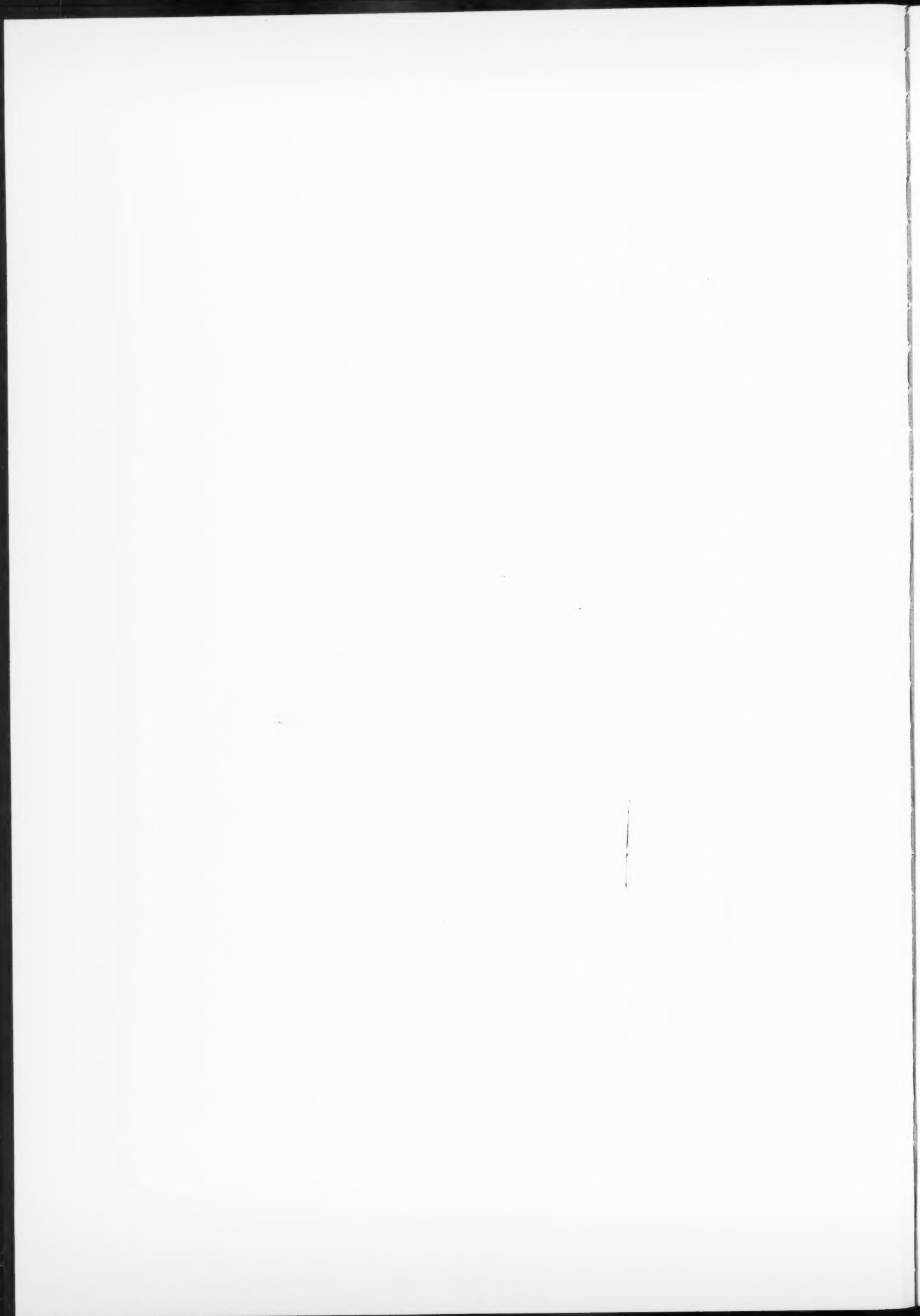
ST. GAUDENS'S EQUESTRIAN STATUE
OF GENERAL SHERMAN

Forward he rides unto what destiny
 With Victory forever by his side?
 His very horse moves with a conscious pride
The soldier scorns—dreaming, he seems to be
Like one who in the future far can see
 A place where ends the warrior's valiant ride
 In final perfect peace that will abide
On earth unbroken through eternity.

Here in enduring bronze the sculptor cast
A likeness of the hero that will last
 As long as time itself and keep his name
Forever bright—a torch to set men free
And light the long, long road of memory
 That leads the steadfast spirit on to Fame.

—Frederic Fairchild Sherman





FOUR PAINTINGS OF THE REMBRANDT SCHOOL AT BOSTON

BY CHARLES C. CUNNINGHAM
Boston, Massachusetts

The work of Rembrandt and his circle of followers in various mediums forms an enormous body of material which has absorbed the critical attention of art historians for many years. One of the obstacles to this study has been the lack of documented or otherwise authenticated works by the followers. This deficiency has been due in part to the fact that some of their finest compositions had been masquerading under the name of the master, either with false signatures or with indiscriminate attributions, and owners were naturally loath to remove a Rembrandt label and add one of a less illustrious pupil. In recent times, however, greater prominence has been given to paintings of the Rembrandt school by museums and galleries, and through the research of scholars like Bode, Hofstede de Groot, Bredius, Valentiner, and many others, the individual personalities and characteristics of the master and his pupils have gradually been established and points of chronology and style fixed.

The Museum of Fine Arts in Boston is fortunate in possessing a fine comprehensive group of paintings of the Rembrandt circle. Two of these, Bol's *Self-Portrait in an Oriental Costume*¹ and Flinck's *Hermes and Aglauros*², were formerly attributed to Rembrandt himself. Others, such as two works by Maes³, Solomon de Konninck's *Portrait of an Old Woman*⁴, and Bol's *Judah and Tamar*⁵ (Fig. 4), are comparatively well known and have been noted elsewhere. Certain paintings in the collection, however, are unknown or little known and deserve mention here as important additions to the works of Rembrandt's followers.

Chief in importance of these is a splendid *Self-Portrait* by Barent Fabritius⁶ (Fig. 1), a recent loan to the Museum from the Boston Athenæum. The painting was acquired by the Athenæum in 1838, along with other Dutch pictures and copies, from Count F. Celestini of Florence, being

¹Cf. *Burlington Magazine*, XXIV, 1915, 257; XLII, 1923, 83; XLIII, 1923, 153.

²Cf. Art Institute of Chicago (Worcester Art Museum), *Rembrandt and His Circle*, 1935-36, No. 15 (16), repr.

³Cf. Hofstede de Groot, *Catalogue Raisonné*, VI, 122 and 432.

⁴Cf. J. C. van Dyck, *Rembrandt and His School*, 1923, fig. 89.

⁵Cf. Catalogue, P. A. B. Widener Collection, 1885-1900, II, 169, repr. opp. Formerly known as *The Marriage Contract* and *Ruth and Boaz*, the painting surely represents the passage from Genesis XXXVIII, 18. Signed and dated 1644.

⁶Canvas 25¼ x 20½ inches (64 x 52 cm.).

known then merely as *Portrait of Rembrandt* by Rembrandt. What strikes one immediately about the picture is the resemblance of the sitter to the group of paintings known as self-portraits of Carel⁷ and Barent Fabritius.⁸ Certainly the features of our young man have many attributes in common with these portraits, but the problem as to which of the brothers the picture represents is not easily solved. Superficially, the young man with his flat forehead, deep-set eyes, high cheek-bones, and thick lips, seems to bear closest comparison with the Rotterdam painting; but in our portrait the construction of the head and the jaw is more block-like, the chin more protruding, and the button on the end of the nose more pronounced, all features which are to be found in the Vienna and Munich portraits of Barent. The expression and surface character of a man's physiognomy may change with increasing age, but the underlying bone structure remains the same. The fact that the outline of the face in the Rotterdam and Vienna portraits is quite different, V-shaped in the former, and square in the latter, allies our portrait to the Vienna picture in that it has these characteristics.

Assuming, therefore, that the Boston portrait represents Barent Fabritius, we may judge from his appearance that he is in his early twenties. As Barent was born in 1624⁹, this would place the painting about 1647, at a time when Barent Fabritius was working in closest collaboration with Rembrandt. Stylistically it exhibits many characteristics of Rembrandt's art, such as the way the light and shade are handled and the grainy method of dragging the lighter pigment over a dark underground. However, in our painting some of the modelling and the brush strokes are unfortunately lost, due to the heavy relining of the picture which has completely flattened out the impasto. There are also suggestions of the style of Carel Fabritius in the way the figure is silhouetted against the background and the use of a dry pigment and of a peculiar red-orange in the painting of the lips, a color almost invariably found in Carel's painting.

The paintings given to Barent Fabritius by Valentiner with which our portrait has the closest affinities are two compositions in the Van Gelder

⁷So-called Self-Portraits of Carel, Boymans Museum, Rotterdam, No. 139 c. 1645; Bordonoro Collection, Palermo, repr. *Critica d'Arte*, Oct. 1935, p. 50; National Gallery, London, 1654, No. 4042.

⁸Academy, Vienna, No. 639 (as young man in a shepherd's costume); Suermondt Museum, Aachen, No. 1436, 1666 (as one of the five sins); Stadel Institut, Frankfurt, No. 736, 1650 (the identification here is not convincing, possibly a member of the Fabritius family, however); Alte Pinacothek, Munich, No. 2080 (has been called a Self-Portrait of Carel, but more probably represents Barent painted by himself). For other self-portraits of Barent in various compositions see Valentiner, *Art Bulletin*, XIV, 3, 218-240.

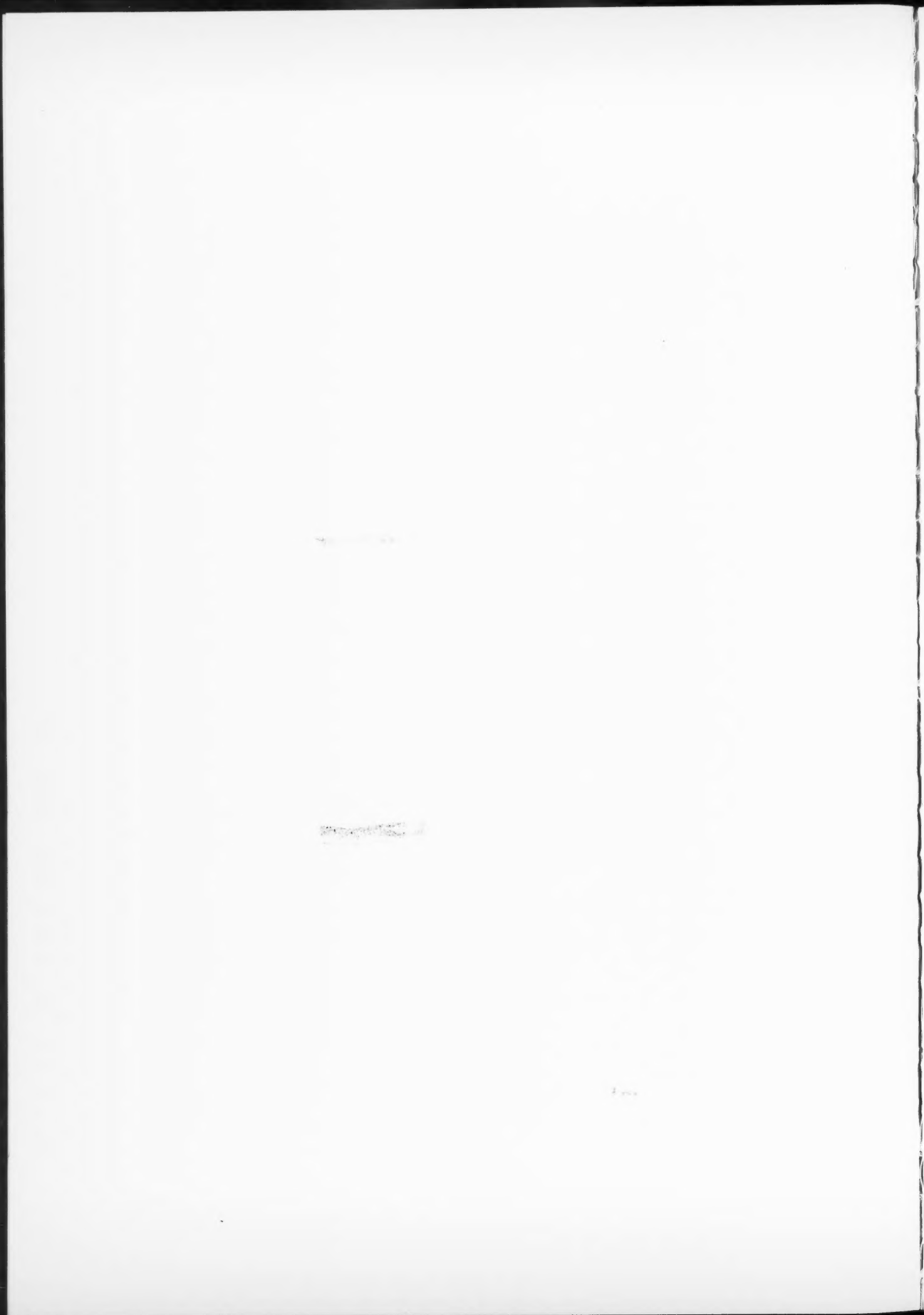
⁹Cf. the excellent biography on the brothers Fabritius by H. F. Wijnman, *Oud-Holland*, XLVIII, 1931, 100-141.



BARENT FABRITIUS: SELF PORTRAIT
The Museum of Fine Arts, Boston



GERRARDT VAN DEN ECKHOUT: CAVALIERS IN A GUARDROOM
The Museum of Fine Arts, Boston



and Delmonte Collections¹⁰ in Brussels painted about 1648. Here we note the same contrasts of light and shade, the same dark shadows, the large heads, which are characteristic features of Barent's art. In coloring, our portrait is sober in treatment, although the gray of the background has darkened with time. There is splendid feeling for psychological content in this portrait, a quality which one expects to find in the works of Rembrandt and even Carel Fabritius, but which is often lacking in the work of the less distinguished pupils. Not only as a document of considerable importance in the study of the work of Rembrandt's circle, but, also, as an aid to the understanding of Barent's style, the discovery of this self-portrait is of considerable importance.

Another unknown picture of the Rembrandt school in the Museum is Gebrandt van den Eeckhout's *Cavaliers in a Guardroom*¹¹, a work which only superficially betrays the influence of his teacher. During his period of apprenticeship, which Benesch places between about 1635 and 1640¹², and for about ten years thereafter, Eeckhout, one of Rembrandt's closest friends, closely imitated the style of his master. From about 1650 onwards, however, Eeckhout broke away from Rembrandt and began to paint polite genre scenes and guardroom interiors in the manner of Terborch. The *Cavaliers in a Guardroom* (Fig. 2) is a splendid example of this phase of Eeckhout's art. While certain details, such as the method of handling light and the painting of the head of the soldier holding the wine glass, are reminiscent of Rembrandt, the character of the whole work is far removed from him. In the enamel-like surfaces, in the crisp handling of pigment, and in the use of more vivid color contrasts, the painting is typical of Eeckhout's style between 1653 and 1665 when many of the guardroom interiors were executed. Our painting is certainly later in date than two works recently in the London trade¹³, both dated 1653, for the execution is more polished and the tonal effects more brilliant. While the composition is somewhat crowded, the charm of the picture lies in the delicately painted details and the gay colors of the clothes of the soldiers. This group of works is interesting, moreover, in revealing how detached Rembrandt's pupils became from him after leaving his studio, yet how in a lesser way they developed their own personalities.

A recent addition to this group of paintings at Boston is the *Schoolmaster*

¹⁰Valentiner, *loc. cit.*, figs. 24 and 25.

¹¹Panel 14 $\frac{3}{4}$ x 11 $\frac{3}{8}$ in. (36.1 x 29.1 cm.), acquired by the Museum in 1874 through the Bequest of Charles Sumner.

¹²Benesch, *Rembrandt Werk und Forschung*, 1935, p. 70.

¹³Valentiner, *P. de Hoogh*, *Klassiker der Kunst*, 182; photo, Cooper 46081.

with *His Pupils* by Aert de Gelder¹⁴ (Fig. 3), one of the last of Rembrandt's followers who imitated his manner of bright coloring and broad handling of the sixties, and carried his influence well into the eighteenth century.

The history of our painting is well known, although until it passed into the possession of the Museum it had been lost to public view since the end of the eighteenth century. Lilienfeld¹⁵ records it as having appeared in sales at The Hague in 1783 and at Amsterdam in 1798. It passed into oblivion for a time until 1852, when, according to the former owner, it was the picture which figured in a sale at Paris of the effects of Marechal Soult, Duke of Dalmatia, No. 151, as "School of Rembrandt." Shortly thereafter it passed into the collection of Count Beaumont, from whose descendants it was recently acquired for the Museum.

In contrast to many of Rembrandt's pupils, de Gelder was quick to develop a personal style of his own. Although his paintings often lack the brilliant draughtsmanship of his master, they are for the most part brighter in color and frequently contain figures in rich oriental costumes taken from the enormous supply of studio properties which de Gelder accumulated. His technique, particularly in his later work, is smoother and more sketchy, and lacks the precision in modelling which is found in Rembrandt's work.

The *Schoolmaster with His Pupils* exhibits these characteristics of the painter. It is a late work, dating from the last period of the master, probably about 1710, and reveals both the failures and successes of the artist. Silhouetted against the light gray and buff wall of the room, the figures are enveloped in a warm light. The Schoolmaster, seated in his large armchair, holds the center of attention as he raises his left hand as if to give his students the conjugation of some Latin verb. The gnarled right hand of the old man, which holds the staff, is beautifully painted, and one hardly notices that the arm is out of proportion and badly drawn. The two pupils in the foreground, busily engaged in writing, are a paragon of rapt attention.

Aert de Gelder's death in 1727 brought to a close the direct influence of Rembrandt on painters of his generation. But Rembrandt's intellect was so profound and his art such a magnificent expression that his influence has lasted and will continue to last for many generations to come. It is not only in the work of the master himself, but also in that of his pupils that the magnitude of his genius must be studied. For this study the small group of paintings at Boston serves as an excellent cross-section.

¹⁴Canvas, 39 $\frac{3}{4}$ x 50 in. (1.010 x 1.275 cm.), signed *A. de Gelder*, upper left.

¹⁵K. Lilienfeld, *Aert de Gelder*, *Quellen Studien*, 1914, IV, 188-9, Nos. 147 and 148. (Unquestionably the same picture listed twice.)

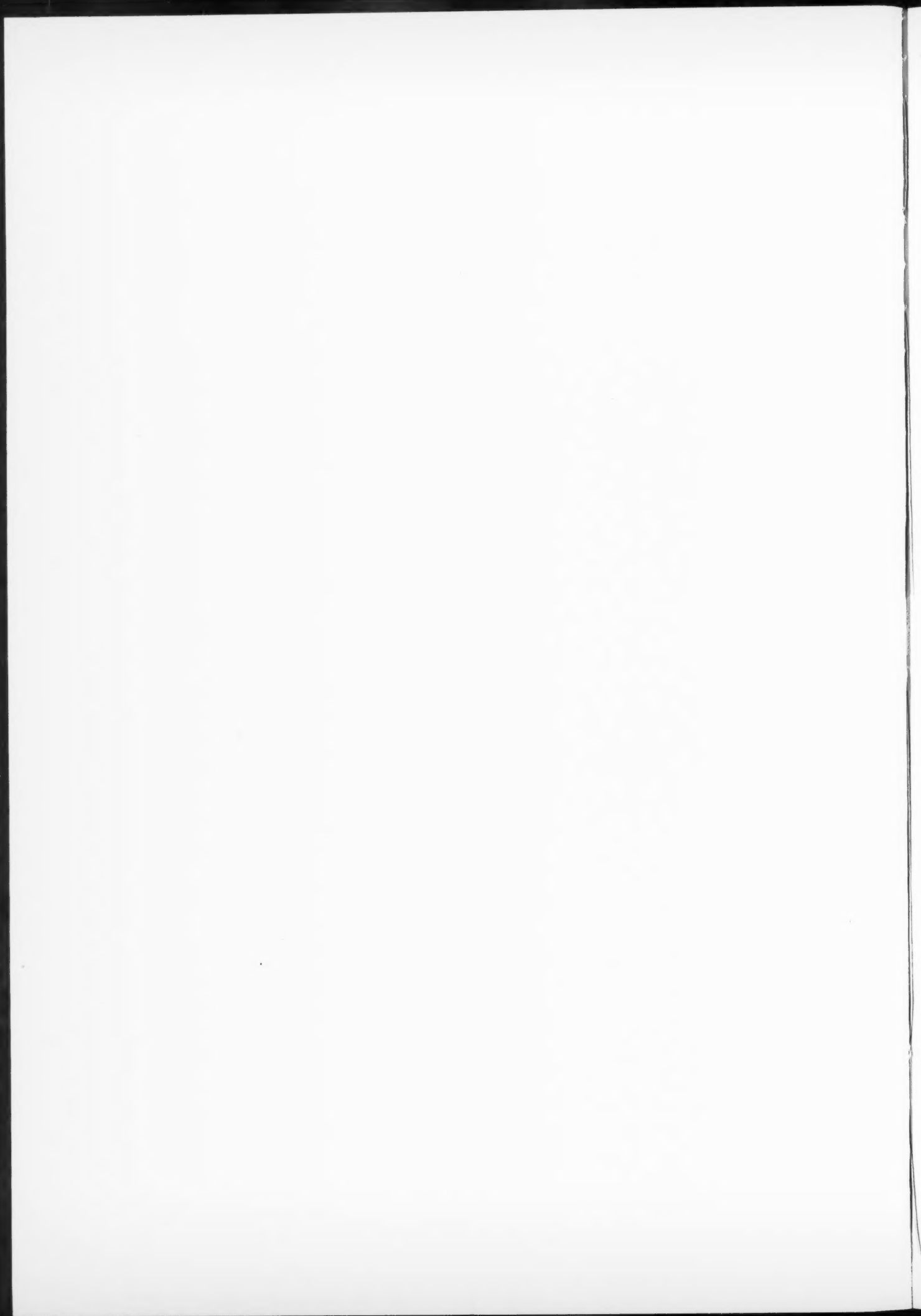


FERDINAND BOL: JUDAH AND TAMAR
The Museum of Fine Arts, Boston



AERT DE GELDER: SCHOOLMASTER WITH HIS PUPILS
The Museum of Fine Arts, Boston





LORD DUVEEN OF MILLBANK

It is with genuine regret that this magazine records the death of Lord Duveen of Millbank, May 25th last. From the inauguration of ART IN AMERICA in 1913 he personally interested himself in its success. He ably seconded its efforts to maintain a high ideal of scholarship and a policy of unswerving independence. For many months during the World War he met unaided its recurring financial deficits and at various times after the peace continued to contribute to its support. He asked no favors for the favors he bestowed, indeed, instead of allowing some work of art which had passed through his hands to be published in its pages sometimes requesting that it present a work which had been sold to an American collector by another firm. He was the first to hail ART IN AMERICA as an important educational factor in the development of culture in this country and to the end was one of its most consistent friends.

NEW ART BOOKS

JORDAENS LES QUATRES ÉVANGELISTES (Monographies des Peintures du Musée du Louvre). By Édouard Michel and Hélène de Vallée. Paris, Éditions des Musées Nationaux, 1938.

This portfolio is the first of a projected series of which each will publish in detail one of the important paintings in the Louvre. The series of publications, if carried out in the same thoroughgoing manner as the first, should be of tremendous value and interest.

The analysis of the state, history, theme, dating and bibliography relating to the picture, combined with the many good detail and comparative plates, present the Jordaens Four Evangelists in as full and still as compact a manner as possible. The Louvre Curators deserve all possible encouragement in their ambitious and important project. The method of criticism they are launching will surely be followed with interest by museums throughout the world.

THE AMERICAN ARTISTS SERIES: GEORGE BELLWS by *George W. Eggers*; ROBERT HENRI by *Helen Appleton Read*; EUGENE SPEICHER by *Frank Jewett Mather, Jr.*; JOHN H. TWACHTMAN by *Allen Tucker*; ERNEST LAWSON, WILLIAM GLACKENS AND JOHN SLOAN by *Guy Pene Du Bois*; GEORGE LUKS by *Elizabeth Luther Cary*. The Whitney Museum of American Art. New York, Macmillan Company, 1931-1932.

As might be expected, the brief essays on the several artists which preface the really impressive reproductions of their pictures (the chief attraction of this series) vary considerably in their adequacy as illuminating text. Mr. Eggers' remarks about Bellows relate the painter to his time. Miss Cary's remarks on George Luks dignify a dubious master with an appreciation hardly deserved. Professor Mather's estimate of Speicher likewise tends to magnify the importance of a painter whose average product while interesting is rarely punctuated by a recognizable masterpiece. Miss Read's words about Robert Henri, while hardly profuse, reveal more accurately the measure of the man than is the case in other introductions to these little books. The significance of this artist is evidenced by the art of several of the others who figure in this series — Bellows, Luks, and Speicher, who were all his pupils at one time or another. Mr. Tucker writes on John Twachtman, the one admitted master among those included in the series, in the naive manner of a painter and former pupil whose words add little or nothing to our knowledge of the accomplishment of this pre-eminent poet of the impressionists who died when but forty-nine. Guy Pene Du Bois who contributed the prefaces to the books on Glackens, Sloan and Lawson is somewhat of a wit and not a stranger to affectation.

MASTERPIECES OF EUROPEAN PAINTING IN AMERICA. Edited by *Hans Tietze*. Illustrated octavo. New York, The Oxford University Press.

THE LIFE AND WORK OF WILLIAM GILPIN (1724-1804). By *William D. Templeman*. Illustrated octavo. Urbana, The University of Illinois Press.

LEONARDO DA VINCI. By *Sir Kenneth Clark*. Illustrated small quarto. New York, The Macmillan Company. Cambridge, England, The University Press.

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